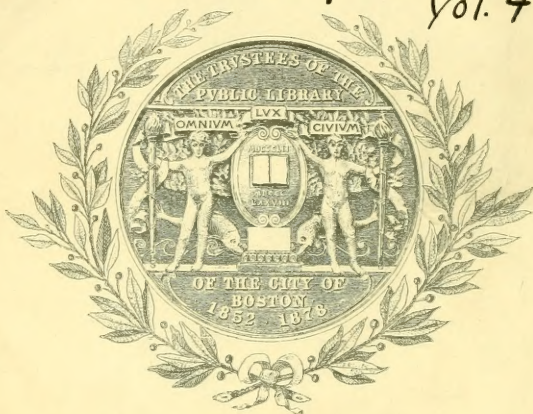
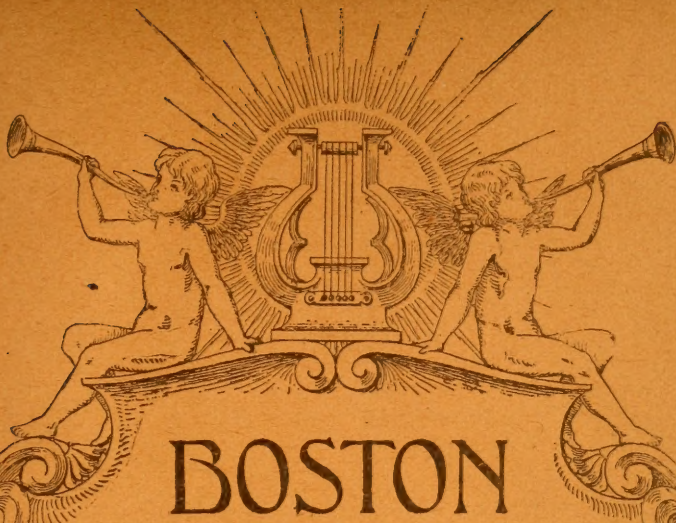


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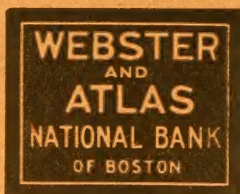


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WITH HISTORICAL AND DESCRIPTIVE
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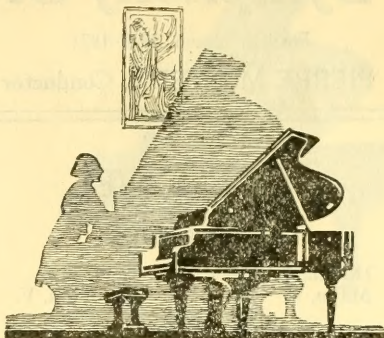
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First Programme

FRIDAY AFTERNOON, OCTOBER 8, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 9, at 8 o'clock

Beethoven Symphony No. 8, F major, Op. 93
I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

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Liszt Tasso: Lamento e Trionfo, Symphonic Poem No. 2

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The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Linz, im Monath October 1812." Glöggel's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812. As Staudenheim, his physician, advised him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Frazensbrunn and again to Töplitz; and lastly to his brother Johann's * home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time. The key of the third, D minor, was

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbestitzer* of the familiar anecdote and Ludwig's pet aversion.

PHILIP HALE, in "The Boston Herald":

"MUSIC: AN ART AND A LANGUAGE" by Prof. Walter Raymond Spalding of Harvard University is published by The Arthur P. Schmidt Co., of Boston. The volume of 342 large octavo pages contains many musical illustrations in notation, a full index, and a list of compositions to which reference is made.

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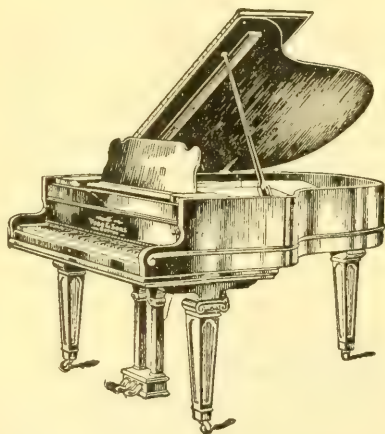
This book, based on lectures delivered by Mr. Spalding at Harvard, is readable; his biographical notes are sufficient; his technical analysis and comments are not dry; he points out the characteristic beauties of the various works in warm but not extravagant language.

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already determined, but he postponed work on this. The autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13; it is therefore probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. There was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterwards in referring to his sister-in-law in his conversation and in his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.



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The first public performance of the Eighth Symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, February 27, 1814. The programme included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed 1801 [?]), sung by Mrs. Milder-Hauptmann, Siboni, and Weinmüller; this Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

The *Allgemeine Musik-Zeitung* in a review of this concert stated that the Seventh Symphony (first performed December 8, 1813) was again heartily applauded, and the Allegretto was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say *furore*. I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species,

* For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie" see "Beethoven's Letters," edited by Dr. A. C. Kalischer (London, 1909), vol. i., pp. 322-326. The two were afterwards reconciled.

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breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result. If this symphony in future should be given *alone*, I have no doubt concerning its favorable reception."

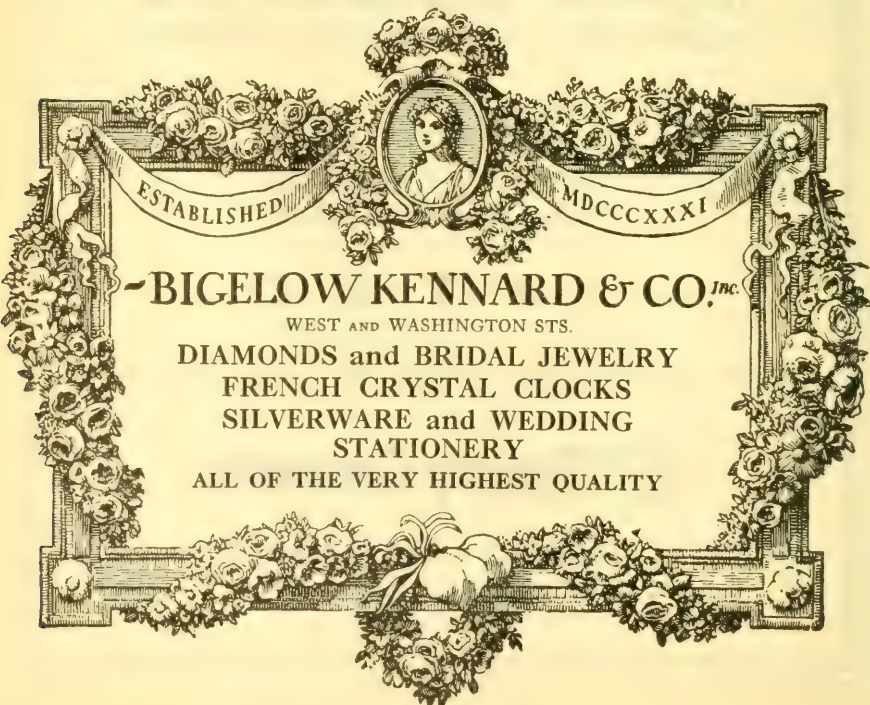
Czerny remembered that on this occasion the new Eighth Symphony did not please the audience; that Beethoven was irritated, and said: "Because it is much better" (than the Seventh).

There were in the orchestra at this concert eighteen first violins, eighteen second violins, fourteen violas, twelve violoncellos, seven double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

Beethoven described the Eighth in a letter (June 1, 1815) to Salomon, of London, as "a little symphony in F," to distinguish it from its predecessor, the Seventh, which he called "a great symphony in A, one of my best."

We know from his talk noted down that Beethoven originally planned an elaborate introduction to this symphony.

It is often said that the second movement, the celebrated Allegretto scherzando, is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for



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his summer trip into the country." This story was first told by Schindler, who did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The Allegretto was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii, pp. 219-222), and drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, Beethoven is reported as having said: "I, too, am in the second movement of the Eighth Symphony—ta, ta, ta, ta—the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta' suggested the Allegretto to Beethoven, and that by a parting meal the canon on this theme was

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sung, are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

There has been much discussion concerning the pace at which the third movement, marked *Tempo di minuetto*, should be taken. Wagner made some interesting remarks on this subject in his "On Conducting" (E. Dannreuther's translation): "I have, myself, only once been present at a rehearsal of one of Beethoven's symphonies, when Mendelssohn conducted. The rehearsal took place at Berlin, and the symphony was No. 8 (in F major). . . . This incomparably bright symphony was rendered in a remarkably smooth and genial manner. Mendelssohn himself once remarked to me with regard to conducting, that he thought most harm was done by taking a tempo too slow, and that, on the contrary, he always recommended quick tempi, as being less detrimental. Really good execution, he thought, was at all times a rare thing, but shortcomings might be disguised if care was taken that they should not appear very prominent; and the best way to do this was 'to get over the ground quickly.' . . . Beethoven, as is not uncommon with him, meant to write a true minuet in his F major Symphony. He places it between the two main Allegro movements, as a sort of complementary antithesis to an Allegro scherzando which precedes it; and, to remove any doubt as to his intention regarding the tempo, he designates it *not* as a minuetto, but as *Tempo di minuetto*. This novel and unconventional characterization of the two middle movements of a symphony was almost entirely overlooked. The Allegretto scherzando was taken to represent the usual Andante, the *Tempo di minuetto* the

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familiar scherzo; and, as the two movements thus interpreted seemed rather paltry, and none of the usual effects could be got out of them, our musicians came to regard the entire symphony as a sort of accidental *hors d'œuvre* of Beethoven's muse, who, after the exertions of the A major Symphony, had chosen 'to take things rather easily.' Accordingly, after the Allegretto scherzando, the time of which is invariably dragged somewhat, the Tempo di minuetto is universally served up as a refreshing Ländler, which passes the ear without leaving any distinct impression. Now the late Kapellmeister Reissiger, of Dresden, once conducted this symphony there, and I happened to be present at the performance, together with Mendelssohn. We talked about the dilemma just described and its proper solution, concerning which I told Mendelssohn that I believed I had convinced Reissiger, who had promised that he would take the tempo slower than usual. Mendelssohn perfectly agreed with me. We listened. The third movement began, and I was terrified on hearing precisely the old Ländler tempo; but, before I could give way to my annoyance, Mendelssohn smiled and pleasantly nodded his head, as if to say: 'Now it's all right! Bravo!' So my terror changed to astonishment. . . . Mendelssohn's indifference to this queer, artistic contretemps raised doubts in my mind whether he saw any distinction and difference in the case at all. I fancied myself standing before an abyss of superficiality, a veritable void."

* * *

This symphony was first played in Boston at an Academy concert on December 14, 1844. The first performance in America was by the Philharmonic Society of New York on November 16, 1844; and at this same concert, led by George Loder, Mendelssohn's overture, "The Hebrides," was also performed for the first time in this country.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

The first movement, Allegro vivace e con brio, F major, 3-4, opens

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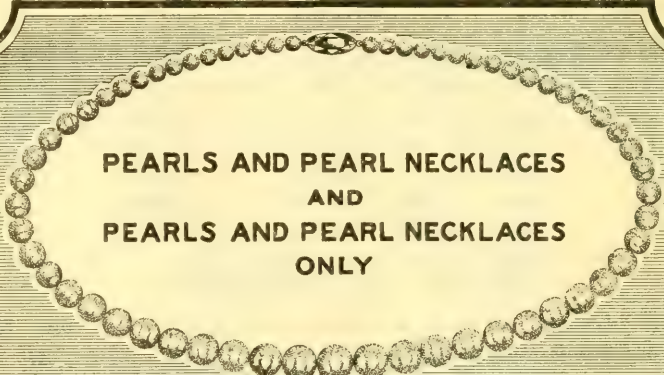
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immediately with the first theme. The first phrase is played by the full orchestra forte; wood-wind instruments and horns respond with a phrase, and then the full orchestra responds with another phrase. A subsidiary motive leads to the more melodious but cheerful second theme in D major. The first part of the movement ends in C major, and it is repeated. The working out is elaborate rather than very long, and it leads to the return of the first theme at the beginning of the third part (violoncellos, double-basses, and bassoons). The theme is now treated more extensively than in the first part. There is a long coda.

II. Allegretto scherzando, B-flat major, 2-4. The characteristics of this movement have been already described. First violins play the first theme against the steady "ticking" of wind instruments, and each phrase is answered by the basses. There is a more striking second theme, F major, for violins and violas, while the wind instruments keep persistently at work, and the violoncellos and double-basses keep repeating the initial figure of the first theme as a basso ostinato. Then sighs in wind instruments introduce a conclusion theme, B-flat major, interrupted by the initial figure just mentioned and turning into a passage in thirds for clarinets and bassoons. The first part of the movement is repeated with slight changes. There is a short coda.

III. Tempo di minuetto, F. major, 3-4. We have spoken of the difference of opinion concerning the proper pace of this movement: whether it should be that of an ordinary symphonic minuet or that of a slow and pompous minuet, so that the movement should be to the



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second as a slow movement to a Scherzo. The trio contains a dialogue for clarinet and two horns.

IV. Allegro vivace, F major, 2-2. The finale is a rondo worked out on two themes. The drums are tuned an octave apart, and both give F instead of the tonic and dominant of the principal key. The movement ends with almost endless repetitions of the tonic chord. Sudden changes in harmony must have startled the audience that heard the symphony in 1814.

The first movement of this symphony was in the original version shorter by thirty-four measures.

SYMPHONIC FANTASIA ON TWO FOLK-SONGS OF ANJOU,

GUILLAUME LEKEU

(Born at Heusy near Verviers, Belgium, January 20, 1870; died at Angers, January 21, 1894.)

This Fantasia, composed May, 1891–May 28, 1892, and published in 1909, was performed for the first time on October 21, 1893, at Verviers, when the composer conducted. It was played in New York for the first time by the Symphony Society, Walter Damrosch conductor, November 30, 1918.

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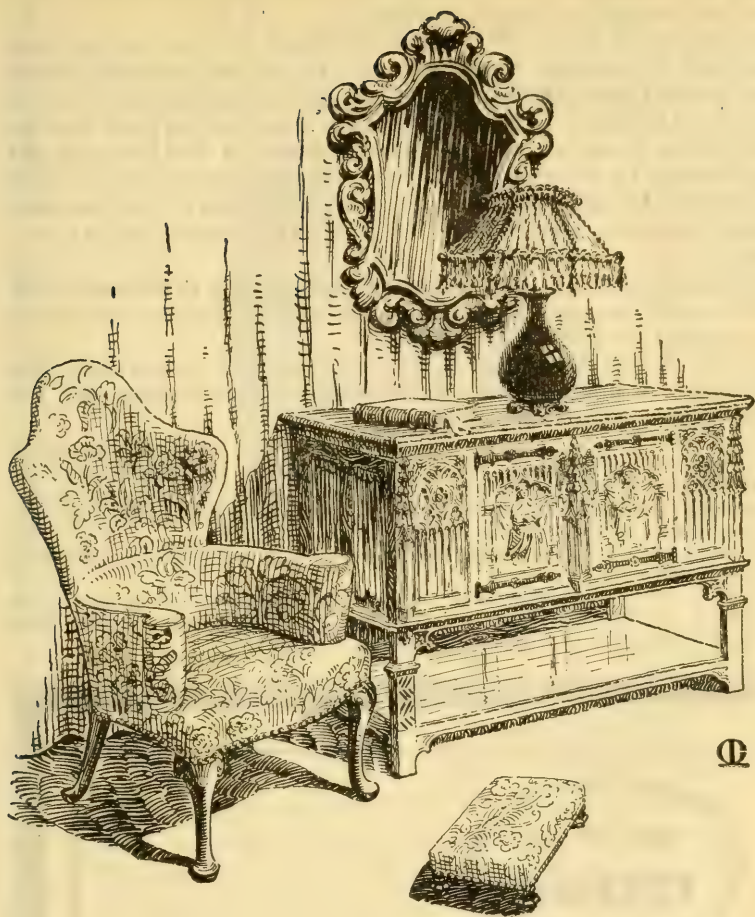
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In the middle of June, 1891, Lekeu competed for the Belgian *prix de Rome* with his cantata "Andromède." He did not receive a single vote for the first prize; he was awarded only the second prize, which he refused. He wrote to Vincent d'Indy, who had advised him to compete: "The cause of my and Roël's downfall is the same old jealousy shown by musical academies toward modern music; but for me the case became more complicated on account of the fact that my whole education was received at Paris and outside of any conservatory."

Lekeu began work on his "Fantasia" before this experience as a competitor and he completed the work shortly before his violin sonata engaged his attention.

The score of the Fantasia does not contain a programme, but a programme is published in Samazeuilh's transcription for the pianoforte (four hands).

Note de l'auteur.

A la tombée du soir les couples enlacés bondissent et tourbillonnent; c'est le bal de l'"Assemblée" et la danse toujours s'accélère aux cris joyeux des gars, aux rires éperdus des filles rouges de plaisir, pendant qu'éclat, dominant la fête et sa folie, la voix souveraine de l'Eternel Amour. . . .

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Note by the Composer.

As night falls, couples embracing gambol and whirl. It is the Assembly Ball, and the dance constantly quickens amid the joyous cries of the youths, and the wild laughter of the girls red with pleasure, while, mastering the festival and its madness, the sovereign voice of Eternal Love breaks forth.

Towards the field, where the shadow deepens, peaceful and mysterious, the Lover has hurried the Beloved.

He resists the loved voice that insists they should go back to the dance, and, laughing, amid the silent fields, repeats the dance tunes, more and more distant; he knows how to implore, to plead his love.

In the setting of a luminous summer night, lighted by stars and odorous with the perfume of the sleeping earth, the love scene unrolls its growing passion, and the lovers wander further and further away, to the murmur of the river which the moonlight silvers.

The first folk-song, G major, 2-4, is given out by the clarinet and later is played by the full orchestra. Passages for horns and trumpets with a variant of the theme lead to another proclamation of the theme. Then come a fugato, with the basses beginning a new variant, a counter theme for trombones, and a subsidiary motif (violas and violoncellos) leading to the quiet second theme (flute). The cadence figure of this theme is freely used in the development. (Note the passage for oboe over muted strings.) There is an episode for a trumpet fanfare derived from this theme, while violins have a variant of the first song. The ending is quiet.

* *

Lekou's parents moved to Poitiers, France, in 1879. There he entered the Lycée, where he distinguished himself by his intel-

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lectual endowment. Graduated in 1888, he entered the university at Paris and took his bachelor's degree in philosophy. He did not show his musical talent before he was fourteen; he played the violin a little. Téodor de Wyzewa dissuaded him from entering the Paris Conservatory of Music and recommended Gaston Vallin as a teacher; later, after three months of harmony study, he was introduced to César Franck, who taught him from 1889 to a few days before Franck's death on November 8, 1890. His determination to be a musician was taken in 1885, when after a few pianoforte and solfeggio lessons he studied earnestly the works of Bach, Wagner, and Beethoven, whose quartets, it is said, he carried with him constantly. In Paris he attended Stéphane Mallarmé's receptions and met many noteworthy men. After Franck's death Lekeu studied with Vincent d'Indy. His life was devoid of striking incidents. In July and August, 1889, he visited Munich, Frankfort, Nuremberg, Bayreuth. In October, 1892, he journeyed to Aix-la-Chapelle to hear Schumann's "Paradise and Peri."

In the fall of 1893, when he was in full control of his musical faculties and soon after the first performance of his Fantasia, he showed the first signs of a lingering sickness brought on by contaminated sherbet. He died, with his family around him, of typhoid fever, on January 21, 1894, at Angers.

On April 29 of that year a memorial concert took place in Paris at the Salle d'Harcourt, under the direction of Vincent d'Indy and

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with the assistance of Mme. Deschamps-Jehin, Eugène Ysaye and A. Pierret. The programme included his song "Sur une Tombe," a scene from the cantata "Andromède," his Violin Sonata, and his "Fantaisie Symphonique."

Many of his letters were published in *Le Courrier Musical*, Paris, of January 1, February 1 and 15, March 1 and 15, September 15, October 1 and 15, and December 15, 1906. His notes on Beethoven's 15th Quartet were published in the *Courrier Musical* of December 15, 1906, and a letter to Mathieu Crikboom (August, 1893) in the same magazine, July 1, 1910.

Reference is made in this sketch to the articles by Octave Séré and O. G. Sonneck. Other studies of Lekeu worthy of attention are those by H. Maubel in "Préface pour des Musiciens" (Paris, 1898); A. Tessier's "G. Lekeu" (Verviers, 1906); Étienne Destranges in "Consonances et Dissonances" (Paris, 1906); E. Closson (*Guide Musical*, April 12, 1895); Marcel Orban (*Le Courrier Musical*, July 1, 1910).

* * *

The list of Lekeu's compositions includes these works:—

OPERAS AND CHORAL WORKS:—

"Barberine," lyric comedy (after A. de Musset; 1889, fragments, unpublished).

"Les Burgraves" (V. Hugo; fragments, unpublished).

"Andromède," lyric and symphonic poem for solo voices, chorus, and orchestra. (Book by Jules Sauvenière; composed in 1891; parts

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performed shortly after Lekeu's refusal of the prize; the whole work performed at the Verviers Conservatory on March 27, 1892. Published at Liège).

Chant Lyrique for chorus and orchestra (1891, unpublished).

ORCHESTRAL :—

Première Étude Symphonique: "Chant de triomphale délivrance" (1889). (Performed at the Verviers Conservatory, April 13, 1890.* Published in 190—.)

Deuxième Étude Symphonique: (1) "On Hamlet"; (2) "On the Second part of Goethe's 'Faust,'" composed in 1890. ("Hamlet" was performed perhaps at Angers in 1890; unpublished. "Faust" was published in 190—, and probably performed at Angers in 1890.)

Adagio for orchestral quartet, composed in 1891; published in 1908. Performed in New York by the Symphony Society, January 25, 1914.

Poème for violin and orchestra; unfinished and unpublished.

Epithalame for string quintet, three trombones, and organ (composed about 1891 (?) ; unpublished).

Introduction et Adagio for brass band with tuba solo (1891; unpublished). (It is said that a Mr. Faniel for whom it was composed claims that he has lost the manuscript.)

Fantaisie symphonique sur deux airs populaires anjevins.

* Mr. O. G. Sonneck in his exhaustive article on Lekeu, published in the *Musical Quarterly*, says on page 121 that the score of this work was not published until "after the first . . . and . . . last performance of the work at a concert of this society"—the Société royale d'Emulation of Verviers—"on December 3, 1891."

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Adagio for two violins and pianoforte (1888; unpublished).

Sonata for pianoforte and violin (1892; published in 1894 or 1895; a transcription by Ronchini for pianoforte and violoncello was published in 1912).

Pianoforte Trio (1891; published in 1908: described by Lekeu in a letter as "Horrors without name, which I have grouped under the title of a Trio," etc.).

Sonata for pianoforte and violoncello (unfinished); completed by Vincent d'Indy).

Quartet for pianoforte, violin, viola, and violoncello (composed in 1893; prepared by d'Indy for publication in 1896. First performance of the unfinished work at Brussels, October 23, 1894).

PIANOFORTE:—

Tempo di mazurka (about 1887); Trois Pièces: (1) Chansonette sans paroles; (2) Valse oubliée; (3) Danse joyeuse (1891); Sonata (1891): all published.

SONGS:—

La Fenêtre de la maison paternelle (Lamartine) (1887; unpublished).

Chanson de Mai (Jean Lekeu) (1891: published in 1900).

Trois poëms (G. Lekeu): (1) Sur une tombe; (2) Rondo; (3) Nocturne (composed in 1892; published in 1894). The Nocturne is also published with string orchestra accompaniment by Lekeu.



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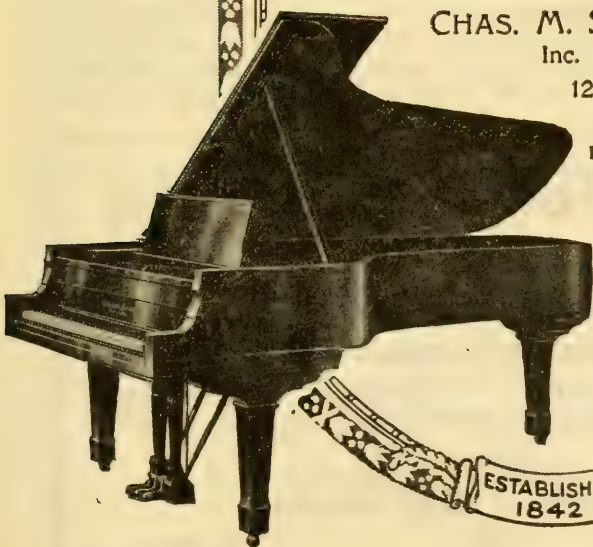
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Mélodie—L'ombre plus dense (G. Lekeu) (composed in 1893; published).

Les Pavots (Lamartine) (published in 1909).

This list is prepared from the article on Lekeu in Octave Sérés "Musiciens français d'aujourd'hui" (Paris, 1911) and from Mr. Sonneck's article. The latter says that Badoux's list is even more extensive as regards unpublished songs, pianoforte and chamber music: "it reaches the formidable total of about sixty compositions finished or unfinished or existing merely in form of sketches. And all this in less than seven years; and his weighty works in barely four and a half!"

* * *

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Franck's Prélude, Choral, et Fugue, for pianoforte, dedicated to Marie Poitevin, was composed in 1884. "Les Djinns" (after Hugo), for pianoforte and orchestra, 1884; the Variations Symphoniques, for pianoforte and orchestra, in 1885; the Danse Lente, for pianoforte, in 1885; the Prélude, Aria, et Final, for pianoforte, in 1886-87. The earlier pianoforte pieces, not including the Trios (1841-42), were dated 1842, '43, '44, '45, '46, '65, '73; Prélude, Fugue, et Varia-



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tion with harmonium, 1873 (transcription of an organ piece—1860–62).

Prelude, Chorale, and Fugue was performed for the first time at a concert of the Société Nationale, Paris, January 24, 1885, when Mme. Poitevin was the pianist.

The first performance of the pianoforte piece in Boston was by Harold Bauer on January 15, 1901.

* * *

Pierné's orchestra transcription was published at Paris in 1903. There was a performance at a Châtelet concert, Paris, on November 27, 1904, Pierné, conductor (during Colonne's sojourn in America).

The transcription is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, four bassoons, sarrusophone, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, two harps, strings. For these concerts a Glockenspiel is also employed.

The first performance in this country was at New York by the Symphony Society, January 16, 1914.

* * *

Vincent d'Indy in his life of Franck has this to say about the Prelude, Chorale, and Fugue:—

"Frank, struck by the lack of serious works in this style (piano-

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forte), set to work with a youthful fervor which belied his sixty years to try if he could not adapt the old æsthetic forms to the new technic of the piano, a problem which could only be solved by some considerable modifications in the externals of these forms. It was in the spring of 1884 that he first spoke to us of this wish, and from that moment until 1887 his eyes dwelt perpetually upon the ivory of the keyboard. He began by a piece for piano and orchestra, a kind of symphonic poem based upon an Oriental subject from Victor Hugo's 'Les Djinns,' * in which the pianist is treated as one of the executants, not as the soloist of a concerto, as custom had hitherto demanded. This work . . . was only a first attempt, which soon found completion in the admirable Prelude, Chorale, and Fugue for piano solo. In this composition all is new both as regards invention and workmanship. Franck started with the intention of simply writing a prelude and fugue in the style of Bach, but he soon took up the idea of linking these two movements together by a Chorale, the melodic spirit of which should brood over the whole work. Thus it came about that he produced a work which was purely personal, but in which none of the constructive details were left to chance or improvisation; on the contrary, the materials all serve, without exception, to contribute to the beauty and solidity of the structure.

* Produced in Boston at a Chickering concert, B. J. Lang, conductor, Mrs. Jessie Downer Eaton, pianist, February 24, 1904.



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"When interpreting this dazzling conclusion, it is evidently the subject of the Fugue that should be brought out by the pianist, for it is the keynote, the reason for the existence of the whole work. We find it as early as the second page of the Prelude in a rudimentary but quite recognizable form; it grows more distinct in the initial phrase of what I have called the first element of the Chorale; finally, after its full exposition in the first entry of the Fugue, the peroration to which I have referred above recalls the



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Mr. Ondricek has been decorated by Czar Nicholas, King Peter of Servia, Roumanian Queen ("Carmen Sylva"), and was presented a diamond gift from Prince of Wales.

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subject combined with the other elements. From this moment it appears in its full significance, and enfolds us in its triumphant personality until the final peal which brings the work to a close." (Translation by Mrs. Rosa Newmarch.)

* * *

Pierné's family, which was musical, went to Paris in 1870 when the Franco-Prussian War broke out. He entered the Paris Conservatory of Music, where he studied the pianoforte with Marmontel, and harmony with Émile Durand. In 1879 he was awarded the first prize for pianoforte-playing. He then studied the organ with César Franck and composition with Massenet. In 1881 he took the first prize for counterpoint and fugue; in 1882 the first prize for organ-playing, also the first grand *prix de Rome* with his cantata "Edith."

He has been an active and versatile composer. His familiar Sere-nade (pianoforte) was written when he was twelve years old. The list of his compositions is a long one, including grand operas, lighter operatic works; music for these plays: "Izeyl," "Vanthis," "La Princesse Lontaine," "La Samaritaine," "Francesca da Rimini" (Marion Crawford's, translated by Marcel Schwob), "Ramuntcho," "Hamlet" (Schwob's version); ballets and pantomimes; orchestral works, chamber music; many pianoforte music, songs, choruses; cantatas, music for the church, transcriptions. For Lavignac's "Encyclopédie Musicale" he wrote the history of instrumentation.

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Pierné succeeded César Franck as organist at Sainte-Clotilde, when his master died in 1890, and held the position for eight years. When Colonne grew old and was frequently absent as a guest conductor in other cities, Pierné was made assistant conductor of the Artistic Society of the Colonne concerts. Colonne died, and on May 21, 1910, Pierné was appointed first conductor of these concerts; he holds this position to-day.

He was offered the position of conductor of the Boston Symphony Orchestra in 1918. His engagements in Paris did not allow him to accept.

As a composer he is best known in Boston by his "Children's Crusade," produced by the Cecilia Society (February 26, 1907), by his Sonata for violin and pianoforte (Hugh Codman and Jessie Davis, November 20, 1902), and Pastorale Variée for wind instruments (Longy Club, November 17, 1904).

SYMPHONIC POEM No. 2, "TASSO: LAMENT AND TRIUMPH."

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem is a revision of a "symphonic prelude" to Goethe's "Tasso." The prelude was written to celebrate in Weimar the one hundredth anniversary of Goethe's birth. It was first performed in the Grand Ducal playhouse, Weimar, on August 28, 1849.

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Liszt conducted the work from manuscript. Liszt also composed for the anniversary the Goethe Festival March, which was rewritten in 1859, and a Goethe Festival Album, in which he included an arrangement for pianoforte of the Goethe March, a male chorus, a solo for baritone singer, and two or three earlier compositions.

For this symphonic poem Liszt wrote a preface:—

“In 1849 all Germany celebrated brilliantly the one hundredth anniversary of Goethe’s birth. At Weimar, where we then happened to dwell, the programme of the festival included a performance of his drama ‘Tasso,’ appointed for the evening of August 28. The sad fate of the most unfortunate of poets had excited the imagination of the mightiest poetic geniuses of our time,—Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that, when in 1849 we were commissioned to write an overture for Goethe’s drama, we were inspired more directly by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet.* At the same time, although Byron gave us the groans of Tasso in his prison, he did not join to the recollection of the keen sorrows so nobly and eloquently expressed in his ‘Lamen-

* The influence of Byron on romantic music has never been thoroughly discussed. This influence is indubitable. It lives to-day in Russia, Italy, and even in Germany. “Romanticism was, above all, an effect of youth. . . . Now, Byron is pre-eminently a young men’s poet; and upon the heroic boys of 1830—greedy of emotion, intolerant of restraint, contemptuous of reticence and sobriety, sick with hatred of the platitudes of the official convention, and prepared to welcome as a return to truth and nature inventions the most extravagant and imaginings the most fantastic and far-fetched—his effect was little short of maddening. He was fully translated as early as 1819–20; and the modern element in Romanticism—that absurd and curious combination of vulgarity and terror, cynicism and passion, truculence and indecency, extreme bad-heartedness and preposterous self-sacrifice—is mainly his work. You find him in Dumas’s plays, in Musset’s verse, in the music of Berlioz, the pictures of Delacroix, the novels of George Sand. He is the origin of ‘Antony’ and ‘Rolla,’ of ‘Indiana’ and the ‘Massacre de Scio,’ of Berlioz’s ‘Lélio’ and Frédéric’s ‘Macaire.’”—“A Note on Romanticism,” by W. E. Henley.

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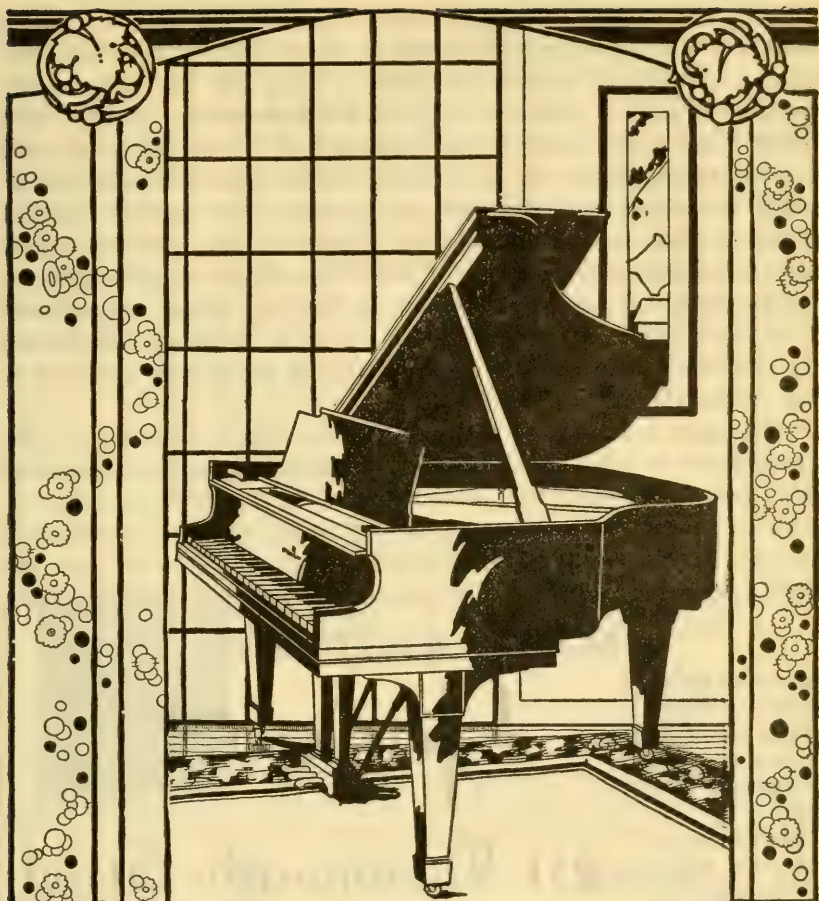
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tation' the thought of the triumph that awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.'

"We have wished to indicate this contrast even in the title of the work, and we have endeavored to succeed in formulating this grand antithesis of genius, illtreated during life, but after death resplendent with a light that dazzled his persecutors. Tasso loved and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people's songs of Venice. These three points are inseparably connected with his undying memory. To express them in music, we first invoked the mighty shadow of the hero, as it now appears, haunting the lagoons of Venice; we have caught a glimpse of his proud, sad face at the feasts in Ferrara, where he produced his masterpieces; and we have followed him to Rome, the eternal city, which crowned him with the crown of glory, and glorified in him the martyr and the poet.

"'Lamento e Trionfo,'—these are the two great contrasts in the fate of poets, of whom it has been justly said that, while curses may weigh heavily on their life, blessings are always on their tomb. In order to give this idea not only the authority but the brilliance of fact, we have borrowed even the form from fact, and to that end

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chosen as the theme of our musical poem the melody to which we have heard the Venetian gondoliers sing on the lagoons three centuries after his death the first strophes of Tasso's 'Jerusalem':

"Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepolcro liberò di Cristo!"*

"The motive is in itself plaintive, of a groaning slowness, monotonous in mourning; but the gondoliers give it a peculiar coloring by drawling certain notes, by prolonging tones, which, heard from afar, produce an effect not unlike the reflection of long stripes of fading light upon a looking-glass of water. This song once made a deep impression on us, and when we attempted to speak of Tasso

* Yet there are some that could easily spare the "Jerusalem" if they were allowed to retain Tasso's Ode to the Golden Age, even as Englished by Leigh Hunt: "*O bella età de l' oro!*" the ode that begins:—

O lovely age of gold!
Not that the rivers rolled
With milk, or that the woods dropped honey-dew;
Not that the ready ground
Produced without a wound,
Or the mild serpent had no tooth that slew;
Not that a cloudless blue
Forever was in sight,
Or that the heaven which burns,
And now is cold by turns,
Looked out in glad and everlasting light;
No, nor that even the insolent ships from far
Brought war to no new lands, nor riches worse than war."



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our emotion could not refrain from taking as the text of our thoughts this persistent homage paid by his country to the genius of whose devotion and fidelity the court of Ferrara was not worthy. The Venetian melody is so charged with inconsolable mourning, with such hopeless sorrow, that it suffices to portray Tasso's soul; and again it lends itself as the imagination of the poet to the picturing of the brilliant illusions of the world, to the deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe for which there seemed to be no earthly recompense, but which was clothed eventually at the capital with a purer purple than that of Alphonse."

This overture, carefully revised by Liszt in 1854, was performed for the first time at Weimar in the hall of the Grand Ducal Palace, at a court concert, April 19, 1854. Liszt conducted from manuscript. The score was published in April, 1856, and the orchestral parts in March, 1865. In the Correspondence of Liszt and Bülow, published at Leipsic in 1898, there are interesting pages concerning proposed alterations and excisions for performances under Bülow, who suggested the changes. The reasonableness and the shrewdness of the proposer and the amiability of Liszt are exposed in clearest light (see pp. 350, 351, 382-384).

* * *

The poem is based on two themes. The first of these is given out fortissimo by violoncellos and double-basses in octaves at the very beginning, Lento, C minor, 4-4. The commentators find the situation and mood of the poet thus strongly characterized. Yet this theme is only a fragment of the chief theme, which is announced later. A wailing descending chromatic passage; the lamentation



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swells to wild expressions of woe and rage, Allegro strepitoso, 4-4. The thematic material in this second section is chiefly that of the first. The section opens with the triplet figure of the first theme, but the figure is detached from its connection. There is a prolonged dominant pedal, on which a theme for strings rises through two octaves. The wailing chromatic returns; the lento recurs for a few measures; there is a long pause.

Adagio mesto, C minor, 4-4. Now enters the chief theme of the poem, the Tasso theme, in minor, sung by the bass clarinet, accompanied by strings, horns, and harp. This is the song of the gondoliers to which Liszt refers in the preface, the old and mournful melody he had heard in Venice when he visited that city in the late thirties.* It pictures here the melancholy, hopeless Tasso. The violins in octaves repeat the first part of this theme over a more fully scored accompaniment before the second part of the melody appears. The second part, in A-flat major, is given first to violoncellos and horn, then to the violins in octaves. There is an extended development. The wailing descending chromatic figure

* Yet Byron wrote in 1817:—

"In Venice, Tasso's echoes are no more,
And silent rows the songless gondolier."

See the long note to this couplet in Murray's larger editions of Byron's poems.

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appears amid tremolos in the strings. There is now a change in the breast of the hero: he realizes his worth and genius. The pace is quickened. The Tasso motive, *Meno adagio*, E major, 4-4, is proclaimed by trumpets and accompanied by energetic diatonic and chromatic scale passages in the strings,—“the veritable portrait in music of the knightly singer.” This proud and defiant passage is followed by recitative-like passage work on the first and tragic motive in wind instruments against violin tremolos.

This is a new picture,—Tasso at the court of Ferrara: * *Allegro mosso con grazia* (quasi menuetto), F-sharp major, 3-4. This section is said to portray a fête at the court. The first theme, graceful, elegant, is given to two violoncellos, accompanied by the other strings; the theme is developed at great length and clad in various orchestral robes. Tasso enters.† His theme is given to strings, while

* At a concert given in January, 1856, in the White Hall of the Palace at Berlin,—the hall was lighted with over two thousand candles, and there were from twelve hundred to fifteen hundred invited guests,—the King of Prussia spoke affably to Liszt concerning his “Tasso,” and said he was especially struck by the “Court scene,” to which Liszt might well have answered, *Vous êtes orfèvre, monsieur Josse.*”

† “And Tasso is their glory and their shame.
Hark to his strain! and then survey his cell!
And see how dearly earn'd Torquato's fame,
And where Alfonso bade his poet dwell:
The miserable despot could not quell
The insulted mind he sought to quench, and blend
With the surrounding maniacs, in the hell
Where he had plunged it. Glory without end
Scatter'd the clouds away—and on that name attend

“The tears and praises of all time; while thine
Would rot in its oblivion—in the sink
Of worthless dust, which from thy boasted line
Is shaken into nothing; but the link
Thou formest in his fortunes bids us think
Of thy poor malice, naming thee with scorn—
Alfonso! How thy ducal pageants shrink
From thee! if in another station born,
Scarce fit to be the slave of him thou mad'st to mourn.”
“*Childe Harold.*”

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the menuet is continued by the wood-wind. Liszt here suggests that "the poet and his surroundings are distinct," and states in a foot-note that "the expression of the orchestra must have a double character: the wind must be light and careless, while the strings must be sentimental and tender." These two themes are worked up together at length, until there is an ever-quickenning crescendo; it brings a return of the allegro strepitoso that followed the lento at the beginning; and, as before, there are eight measures of the lento itself.

And now the "Triumph": Allegro con molto brio, C major, 2-2. There are trumpet calls, there are scale passages for strings. The first theme appears, and is developed elaborately,—at first, piano, in the strings, then in flutes and oboes, B-flat major, then fortissimo in C major, and for full orchestra. The second theme is proclaimed; the pace grows faster and faster until it is quasi presto; the blare of trumpets leads to moderato pomposo, the apotheosis of the gondoliers' song as typical of Tasso crowned and exalted. Pages of pomp and jubilation, and a stretto, molto animato, in which festival tumult is at its height.

To this poem Liszt wrote an epilogue, "Le Triomphe funèbre du Tasse." This composition was suggested by a sunset during a walk to St. Onofrio. It was written probably in 1868. It was performed for the first time by the Philharmonic Society of New York, March 24, 1877 (from MS.), Leopold Damrosch conductor. The symphonic poem was played before it. The first performance of this epilogue in Germany was at Weimar, October 22, 1886, in the Ducal Court Theatre, Eduard Lassen conductor. The concert was in memory of Liszt.

"Tasso" is scored for piccolo, two flutes, two oboes, two clarinets,

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bass clarinet, two bassoons, four horns, four trumpets, three trombones, tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, harp, and strings.

The first performance in Boston was by Theodore Thomas's Orchestra, April 5, 1870. The first performance by the Philharmonic Society of New York was March 24, 1860, Carl Bergmann conductor.

"The miseries of Tasso arose not only from the imagination and the heart. In the metropolis of the Christian world, with many admirers and many patrons,—bishops, cardinals, princes,—he was left destitute and almost famished. . . . He says that he was unable to pay the carriage of a parcel. No wonder, if he had not wherewithal to buy enough of *succa* for a meal. Even had he been in health and appetite, he might have satisfied his hunger with it for about five farthings, and have left half for supper. And now a word on his insanity. Having been so imprudent not only as to make it too evident in his poetry that he was the lover of Leonora, but also to signify (not very obscurely) that his love was returned, he much perplexed the Duke of Ferrara, who, with great discretion, suggested to him the necessity of feigning madness. The lady's honor required it from a brother; and a true lover, to convince the world, would embrace the project with alacrity. But there is no reason why the seclusion should be in a dungeon, or why exercise and air should be interdicted. This cruelty, and perhaps his un-

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certainly of Leonora's compassion, may well be imagined to have produced at last the malady he had feigned. But did Leonora love Tasso as a man would be loved? If we wish to do her honor, let us hope it: for what greater glory can there be than to have estimated at the full value so exalted a genius, so affectionate and so generous a heart?" *

Was Tasso really insane? The biographers agree that he was either imprisoned or confined as a madman in a solitary cell of the Hospital of St. Anna for several years by order of the Duke Alfonso of Ferrara, who, according to tradition, wished to punish the poet for his wooing of the Duke's sister, Leonora of the house of Este. Was his courtship merely the homage of a poet? Leonora at the time was not less than forty-two years old. There is a story that treacherously arranged looking-glasses showed the duke the sight of Tasso embracing Leonora. Dr. Cabanes has examined the question of Tasso's madness, curiously and at length, in his "Indiscrétions de l'Histoire," pp. 225-245 (Paris, 1903). It seems that the poet had shown signs of cerebral derangement four years before he was imprisoned. He believed he was persecuted by enemies; religious doubts assailed him; he thought of entering a monastery; without a pretext he once left Ferrara to wander as a vagabond, almost without clothes; when he returned to beg abjectly the duke's pardon, he accused himself of excessive intemperance in all things and of thus aggravating his "malady." Tasso himself described his case to Dr. Gioralmo Mercuriale, and Cabanes reprints this singular document.

Dr. Rothe, of Warsaw, studied Tasso's case and published his conclusions in the *Allgemeine Zeitschrift für Psychiatrie* (1878). Tasso inherited from his mother his passionate character, great

* Footnote to Walter Savage Landor's "Tasso and Cornelia."

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irritability, extreme sensitiveness; from his father his extraordinary intelligence. Typhoid fever and an intermittent fever affected him in after years, and his agitated life in petty Italian courts did him much harm. When he was sixteen years old, he had hallucinations of hearing. A melancholy person, his illusions turned into delirious ideas and fears of persecution. Fits of madness brought him to the St. Anna Hospital, which he left in a better mental state, but broken in health, worn out by bleedings and purges.

A pupil of Lombroso, Dr. Roncoroni, came to the same conclusion: "It is not probable that he was a madman in the strict sense of the word; but rarely have I seen among the mentally deranged a form of madness as typical and complete." Tasso's melancholy, he believes, was of the kind that is accompanied with periods of exaltation.

ERRATUM: Index to Volume 39 (1919-20), page 1803, twelfth line from the top, for "the programme of the concert on March 25, 1920," read "the programme of the concert on March 5."

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SATURDAY EVENING, OCTOBER 16, at 8.00 o'clock

Enesco Symphony in E-flat major, Op. 13

- I. Assez vif et rythmé.
 - II. Lent.
 - III. Vif et vigoureux.
-

Brahms Concerto for Pianoforte No. 1, in D minor, Op. 15

- I. Maestoso.
 - II. Adagio.
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Berlioz Overture, "Benvenuto Cellini," Op. 23

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SYMPHONY IN E-FLAT MAJOR, OP. 13 . . GEORGES ENESCO (ENESCOU)

(Born at Cordaremi, Roumania, August 7, 1881; now living in Paris.)

This symphony was performed for the first time at a Colonne concert at the Châtelet, Paris, January 21, 1906. The symphony was first played in New York by the New York Symphony Orchestra, February 17, 1911; by the Philadelphia Orchestra in Philadelphia, January 31, 1912. Dedicated to Alfred Casella, it is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, four horns, two trumpets, two cornets à pistons, three trombones, bass tuba, a set of four kettledrums, bass drum, triangle, cymbals, tambourine, two harps, twenty first violins, eighteen second violins, fourteen violas, twelve violoncellos, twelve double basses.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 22, 1915.

First movement, *Assez vif et rythmé* (very lively and well rhythméd), E-flat major, 3-4. The chief theme is sounded vociferously by horns, trumpets, and cornets, then is taken up by the whole orchestra. There is a resonant sequence, with theme tossed among groups of the brass. A chord held by wind instruments with measures of descending strings (*ppp*) prepares the way for the second theme, which enters in a rather undecided manner (oboe, then first violins). There is a short return of

PHILIP HALE, in "The Boston Herald":

"MUSIC: AN ART AND A LANGUAGE" by Prof. Walter Raymond Spalding of Harvard University is published by The Arthur P. Schmidt Co., of Boston. The volume of 342 large octavo pages contains many musical illustrations in notation, a full index, and a list of compositions to which reference is made.

Mr. Spalding believes that if a concert-goer has a knowledge of musical grammar and structure, he "gets more out of music." He does not attempt to interpret music in terms of the other arts: "Music is itself."

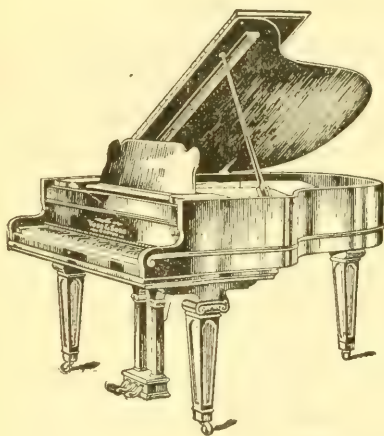
This book, based on lectures delivered by Mr. Spalding at Harvard, is readable; his biographical notes are sufficient; his technical analysis and comments are not dry; he points out the characteristic beauties of the various works in warm but not extravagant language.

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the first. These motives are used together with the introduction of a hunting theme, on which at last is built a structure with the chief motive in the basses. After a broad climax the answer to this motive is heard from the wood and brass instruments. There is no use of the lyrical second theme. The chief theme dominates until another height is reached. After that the second theme is heard and again the sequences, and in the midst of the last appearance of the hunting figure a fragment of the lyric motive is used with full orchestral strength.

II. Lent (very slow), 9-8. Mr. Philip H. Goepp said of this movement: "With all the splendor of color and ornament, it might be called a Lament in three notes. For the motive of horns, thrice repeated at the very beginning, is undoubtedly the main legend. Of other phrases there are many; but they seem mainly attendant figures, or variants, or episodic." There are ascending sequences until the violins have an expressive theme. What Mr. Goepp calls The Legend returns variously harmonized. The second theme is richly ornamented. At the end the measures are for two solo violas, violas, four solo violoncellos, and violoncellos with a few notes for wind instruments.

III. Vif et vigoureux (lively and vigorously), E-flat major, 2-2. The strings, beginning quietly, have a long-continued figure. There are calls in the wind section. The music grows stronger and stronger. Earlier thematic material appears in various disguises. Thus there are hints at the second theme of the first movement and at the Legend in the second. There is, however, a new melody, an expressive one for strings; bassoons and horns. The running figure of the beginning returns, and soon accompanies a singular episode for wind instruments. The Legend constantly asserts itself. The Finale begins with a fanfare.



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* *

Enesco's father was a farmer. The boy at the age of three asked him to bring him a fiddle from the town where he sold his produce. The father brought him one, but it had only three strings, and the boy was disgusted: "I wanted a fiddle, not a plaything." A real violin was obtained, and Georges soon played the tunes he heard at village weddings, and made up tunes of his own. A wandering musician, staying in the village, taught him his notes, and Georges began to compose before he had seen any treatise on harmony. Another musician persuaded the father to take the boy to Vienna. Joseph Hellmesberger, the elder, was then at the head of the Vienna Conservatory and conductor at the Royal Opera House. He was at first unwilling to admit the seven-year old boy: "The Conservatory is not a cradle." But the father pleaded earnestly. Hellmesberger heard the boy, admitted him to the Conservatory, and took him into his own family where he lived for four years. Georges took the first prizes for violin and harmony when he was eleven. He studied harmony and counterpoint with Fuchs.

The father was wise. He did not exploit the boy as a prodigy, but took him to Paris. The class of Massenet, who took a great interest in Georges, was then conducted by Gabriel Fauré. Georges studied the violin with Martin Marsick, and composition with Gedalge. In 1897 Enescou, as he was then known, took a second *accessit* for fugue and counterpoint. In 1899 he won a first prize for violin playing.

In 1897 (June 11) a concert of his works was given in Paris by Miss Eva Holland, violinist, assisted by several. The programme included a sonata for violin and pianoforte; Suite dans le Style ancien for pianoforte; songs, "Le Saphir" and "Les deux différentes manières d'aimer"; Nocturne and Saltarello for violoncello; quintet for pianoforte and strings. This quintet showed the influence of Brahms.

Édouard Colonne heard the violin sonata played at the house of the Princess Bibesco, who had befriended the boy praised by Fauré, Mas-

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senet, and Saint-Saëns. He asked if Enesco had not composed an orchestral work. He was shown the "Poème Roumain," which he produced at a Châtelet concert, February 6, 1898. Enesco became at once known to the public. He was soon heard as a violinist, and as a virtuoso he has gained an enviable reputation through Europe. He is court violinist to the Queen of Roumania.

Enesco is reported as having said a few years ago to a visitor:—

"People have been puzzled and annoyed because they have been unable to catalogue and classify me in the usual way. They could not decide exactly what type of music mine was. It was not French after the manner of Debussy, it was not exactly German, they declared. In short, while it did not sound outlandish, it did not closely resemble anything familiar, and people are annoyed when they cannot readily classify one.

"That, I feel sure, comes from the fact that my musical education was not confined to one locality. I was born in Roumania (and I return there for a while every summer), but when I was seven years old I was studying in Vienna, and, incidentally, composing sonatas, rondos and a good many other things. . . . I became violinist in one of the large orchestras in Vienna, and when Hellmesberger conducted a large choral society which sang all the great masses, I used to sit among the singers studying the scores.

"In those days I became deeply imbued with Wagner and Brahms, and it seems to me that even to-day my works show a combination of their influence. No, there is nothing so strange about that.



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"After years of study in Vienna I came to Paris, and, after some trouble, because I was young and a foreigner, succeeded in entering the Conservatory, where . . . I naturally absorbed French influences to a certain extent, which, combined with the German, gave a further character to my writings.

"I have written relatively little (naturally I am not taking into account student compositions, with which you can see my shelves piled four rows high), because my duties as soloist and conductor have not granted me the leisure. *Cela va sans dire* that I prefer composition to interpretation. But the main reason, after all, for my being a violin virtuoso is that I wish to make enough to support myself, and not to have to depend upon my father and other relatives."

The Bucarest correspondent of the *Ménestrel*, August 27, 1920, stated that Enesco was the honorary president of the artistic committee of the Philharmonic Society of that city, and that he was to join Alfred Alessandresco, pianist, in a series of eight concerts with programmes

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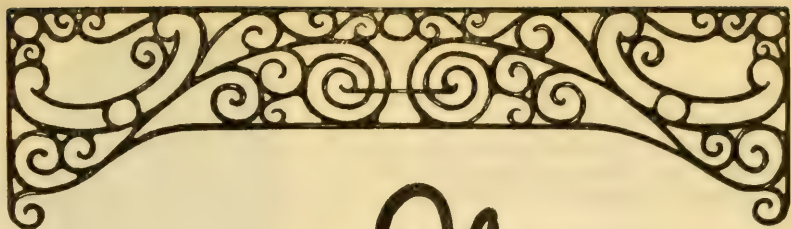
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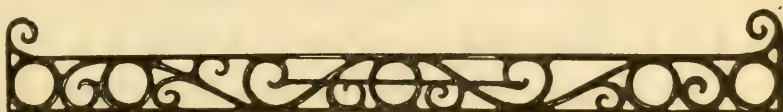
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Among Enesco's chief works are:—

"Poème Roumain," Op. 1.

Sonata for violin and pianoforte, Op. 2.

Sonata for violin and pianoforte, Op. 6.

Pastorale Fantaisie for orchestra (Châtelet concert, February 19, 1899).

Dixtuor, or symphony for two flutes, oboe, English horn, two clarinets, two horns, two bassoons.

Symphony for orchestra (Châtelet concert, January 21, 1906).

Suite for orchestra, Op. 9.

Symphonie concertante for violoncello and orchestra (Lamoureux concert, March, 1909, J. Salmon violoncellist).

Trois Rhapsodies Roumaines, Op. 11. Two were played at Pablo Casal's concerts in Paris, February 16, 1908.

* * *

These compositions by Enesco have been played at public concerts in Boston:—

Symphony in E-flat major, Op. 13, Boston Symphony Orchestra, October 22, 1915.

"Poème Roumain." Orchestral Club, January 7, 1902, Mr. Longy conductor.

Suite for orchestra, Op. 9. Boston Symphony Orchestra, April 1, 1911; December 30, 1911; October 31, 1914; October 17, 1919.

Rhapsodie Roumaine, A major, Op. 11, No. 1. Boston Symphony Orchestra, February 17, 1912; March 7, 1914; December 10, 1915; October 19, 1917.

Symphony for wind instruments. Longy Club, February 8, 1909.

Sonata in F minor for violin and pianoforte, Op. 6. Mr. and Mrs. David Mannes, December 13, 1910; Messrs. S. Noack and A. de Voto, Longy Club concert, February 12, 1912.

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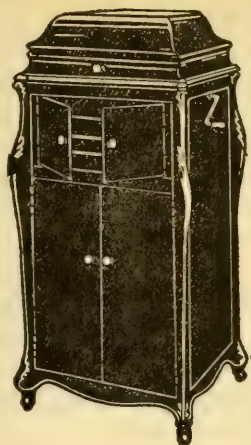
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Mr. HAROLD BAUER was born at London, April 28, 1873. (His father was German by birth, his mother English.) He began his career as a violinist, a pupil of Pollitzer, who formed him in many ways. He played in public when he was nine years old, and for several years he gave concerts with his sisters, Ethel, a pianist, and Winifred, a violinist. The *Musical Times* reviewed a concert given April 17, 1888, and spoke of him as an "efficient pianist; but his ability chiefly displays itself on the violin." In 1892 he decided to be a pianist, and as such he is almost wholly self-taught; for the lessons from Paderewski were few, and Mr. Bauer does not call himself Paderewski's pupil. In 1893 Mr. Bauer made his début as a pianist in Paris, which he calls his home. He journeyed through Russia with the singer Nikita. He has given recitals in Germany, Spain, the Netherlands, Austria, Sweden, Brazil, and other countries of South America, and in Australia; chamber concerts in Europe and America, and he has played with many orchestras.

His first appearance in the United States was at Boston, December 1, 1900, when he played at a Symphony concert Brahms's Concerto in D minor. He played in Symphony Hall with the Symphony Orchestra Schumann's Concert-piece, Op. 92, and Liszt's "Dance of Death," January 11, 1902, and on April 5 of the same year d'Indy's Symphony on a Mountain Air, for orchestra and pianoforte, Op. 25; on October 17, 1903, he played Tschaikowsky's Concerto No. 1, in B-flat minor; on February 3, 1906, he played Schumann's Concerto in A minor; on April 18, 1908, Emanuel Moór's Concerto, Op. 57.

He played in Boston with the Kneisel Quartet César Franck's Quintet, Op. 44, February 11, 1901; and on April 7, 1902, Bach's Sonata in A major, No. 2, for violin and pianoforte, and César Franck's Quintet in F minor; Brahms's Piano Quartet in C minor, November

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17, 1903; Schubert's Piano Trio in B-flat major, December 5, 1905; Beethoven's Trio in B-flat major, Op. 97, January 14, 1908.

He played in Boston with the Arbos Quartet Tschaikowsky's Trio, November 23, 1903, and with the Hoffmann Quartet Brahms's Piano Quintet in F minor, November 12, 1903.

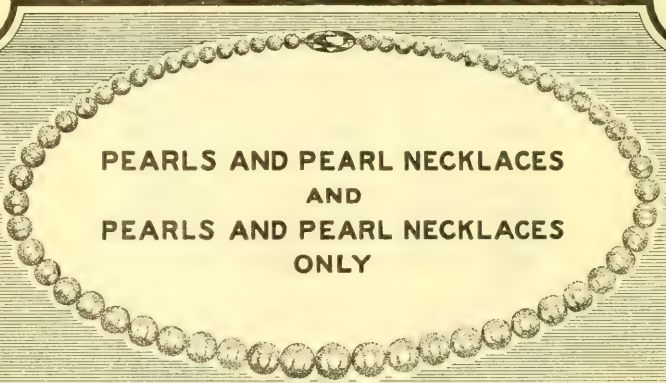
He gave pianoforte recitals in Boston, December 8, 27, 1900; January 1, 7, 15, February 23, 1901; January 21, February 4, 11, March 19, April 12, 1902; November 4, December 5, 1903; January 2, February 6, 1904; November 27, December 4, 11, 1905; February 4, 1906 (Sunday chamber concert in Chickering Hall); March 27, 1906; January 2, 16, 1908.

On April 27, 1908, he played Beethoven's Concerto No. 5 at a concert given by the Boston Symphony Orchestra in aid of the Chelsea Relief Fund.

He visited Boston again in 1911, and on November 25 played Schumann's Concerto at a concert of the Boston Symphony Orchestra. He gave recitals that season on December 4 (Schumann-Chopin-Liszt recital), January 13 and April 2, 1912.

Coming again in 1913, he gave a concert with Mr. Thibaud, violinist, in Symphony Hall, December 28: César Franck's Sonata for Violin and Pianoforte; Beethoven's "Kreutzer" Sonata; Schumann's "Faschingsschwank."

On January 17, 1914, he played Brahms's Concerto No. 1, D minor, at a concert of the Boston Symphony Orchestra. He gave pianoforte recitals on February 10, 1914 (programme of dance music: Bach, Suite in G minor; Schumann, Davidsbündlertänze, and music in dance form by Beethoven, Chopin, Ravel, Levy, Granados, César Franck,



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Schubert, and Brahms), April 4, 1914. On March 15, 1914, he gave a concert with Alma Gluck, soprano, in Symphony Hall. On November 28, 1914, he played Beethoven's Concerto in G major, No. 4, at a concert of the Boston Symphony Orchestra. On December 6 he gave a concert with Maggie Teyte in Symphony Hall.

1915. January 5, Kneisel Quartet concert (Brahms's Sonata in E minor for violoncello and pianoforte, and Schubert's "Forellen" Quintet); January 23, recital; February 23, March 29, concert with Mr. Casals; May 15, concert with Mr. Gabrilowitsch; November 7, with Philharmonic Orchestra of New York (Saint-Saëns Concerto in C minor, No. 4).

1916. January 16, concert with Mr. Casals; February 7, recital; February 25, Boston Symphony Orchestra (Brahms's Concerto No. 2); March 26, with Mr. Gabrilowitsch; April 29, recital; November 8, recital; December 16, recital.

1917. February 11, with Helen Stanley; February 24, music by Schönberg, Debussy, Royce, Scriabin, Franck, Laparra, Moussorgsky; April 2, with Mr. Thibaud; April 21, with Mr. Gabrilowitsch.

1918. October 27, with Mr. Thibaud.

1919. March 1, recital.

1919-20. December 4, January 8, February 5, with Mr. Thibaud, violinist (Beethoven's Sonatas for piano-forte and violin).

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1903. October 17, Tschaiakowsky's Concerto No. 1, in B-flat minor.

1906. February 3, Schumann's Concerto in A minor.

1908. April 18, Emanuel Moór's Concerto, Op. 57 (first performance in Boston).

1908. April 27. Beethoven's Concerto No. 5, in E-flat major, at a concert given by the Boston Symphony Orchestra in aid of the Chelsea Relief Fund.

1911. November 25, Schumann's Concerto in A minor.

1914. January 17, Brahms's Concerto No. 1, in D minor; November 28, Beethoven's Concerto in G major, No. 4, Op. 58.

1916. February 25, Brahms's Concerto No. 2, B-flat major, Op. 83.

1919. March 28, Beethoven's Concerto No. 5, in E-flat major.

CONCERTO FOR PIANOFORTE NO. 1, D MINOR, OP. 15.

JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was played for the first time on January 22, 1859, at Hanover. Brahms was the pianist, and Joachim conducted. The programme included Beethoven's Eighth Symphony; Weber's overture to "Euryanthe"; the aria of Sextus from Mozart's "Titus," sung by Mme. Eugenie Nimbs; and the finale of the second act of "Don Giovanni," sung by Mmes. Nimbs, Caggiati, Held, and Messrs. Bernard, Degele, and Haas.

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The concerto was announced for performance at a Theodore Thomas concert in Music Hall, December 9, 1871, with Miss Marie Krebs,* pianist; but the concert did not take place, for Mr. Thomas, with "graceful courtesy," gave way to the musical festival of twelve hundred public-school children in honor of the Grand Duke Alexis, who was visiting Boston.

Mr. Bauer played the concerto in Boston at a concert of the Boston Symphony Orchestra, December 1, 1900, when he played for the first time in the United States. He gave a second performance with the same orchestra on January 17, 1914.

Mr. Joseffy played the concerto in Boston at a concert of the New York Symphony Society in Symphony Hall on January 18, 1906.

Brahms, living in Hanover in 1854, worked in the spring and summer on a symphony. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf, "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the Pianoforte Concerto in D minor; the third is the movement "Behold all flesh" in "A German Requiem." The sonata for two pianofortes

* Mary Krebs (or Marie), born at Dresden, December 5, 1851, died there on June 27, 1900. She was the daughter of Karl August Krebs (1804-80), celebrated conductor, composer, and pianist. Her father taught her piano playing, and she came out at the Gewandhaus, Leipsic, in 1865. After many journeys as a virtuoso, she settled in Dresden. She was married to one Brenning.

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was frequently played in private in the middle fifties by Brahms with Clara Schumann, or his friend Julius Otto Grimm, who had assisted him in the orchestration of the symphony. Grimm (1827-1903), philologist, conductor, lecturer, doctor of philosophy, composer of a symphony, suites, and other works, declared that the musical contents of this sonata deserved a more dignified form, and persuaded Brahms to put them into a concerto. The task busied Brahms for two years or more. The movements were repeatedly sent to Joachim, whose advice was of much assistance. In 1858 the *Signale* reported that Brahms had arrived in Detmold, and it was hoped that some of his compositions might be performed there. "He has completed, among other things, a pianoforte concerto, the great beauties of which have been reported to us." The musicians at Detmold were not inclined to appreciate Brahms; it is said that the Kapellmeister, Kiel, was prejudiced against him; but the concerto was rehearsed at Hanover, and Joachim, in spite of a certain amount of official opposition, put it on the programme of the Hanover Subscription Court Concerts, the third of the series for 1858-59.

The concerto was then coldly received. The Hanover correspondent of the *Signale* wrote, "The work had no great success with the public, but it aroused the decided respect and sympathy of the best musicians for the gifted artist." Dr. Georg Fischer in his "Operas and Concerts in the Court Theatre of Hanover until 1866" (Hanover and Leipsic, 1899), page 323, stated that it was not then easy to determine clearly Brahms's talent for composition. "The work with all its serious striving, its avoidance of all that is trivial, its skill in the instrumentation, nevertheless appeared incomprehensible; indeed, dry and in parts exceedingly fatiguing. Nevertheless Brahms made the impression of a musician of full

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alloy and standard, and one recognized without reservation that he was not merely a virtuoso, but a great artist in the playing of the pianoforte."

Brahms played the concerto at a Gewandhaus concert in Leipsic on January 27, 1859. The public and the critics were unfriendly. Eduard Bernsdorf of the *Signale*, a hidebound, purblind conservative, wrote that a composition had been borne to the grave. "This work, however, cannot give pleasure. Save its serious intention, it has nothing to offer but waste, barren dreariness truly disconsolate. Its invention is neither attractive nor agreeable. . . . And for more than three-quarters of an hour must one endure this rooting and rummaging, this dragging and drawing, this tearing and patching of phrases and flourishes! Not only must one take in this fermenting mass; one must also swallow a dessert of the shrillest dissonances and most unpleasant sounds. With deliberate intention, Herr Brahms has made the pianoforte part of his concerto as uninteresting as possible; it contains no effective treatment of the instrument, no new and ingenious passages, and wherever something appears which gives promise of effect, it is immediately crushed and suffocated by a thick crust of orchestral accompaniment. It must be observed, finally, that Herr Brahms's pianoforte technic does not satisfy the demands we have a right to make of a concert-player of the present day."

The progressives of course wrote differently. The *Neue Zeitschrift* regarded "the poetic contents of the concerto as an unmistakable

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sign of significant and original creative power; and in face of the belittling criticisms of a certain portion of the public and press, we consider it our duty to insist on the admirable sides of the work, and to protest against the not very estimable manner in which judgment has been passed upon it." Ferdinand Gleich wrote in like manner, "Who would or could ignore in this new work the tokens of an eminently creative endowment!"

Brahms himself wrote to Joachim: "A brilliant and decided failure. . . . It really went very well; I played much better than in Hanover, and the orchestra capitally. . . . The first movement and the second were heard without a sign. At the end three hands attempted to fall slowly one upon the other, upon which a quite audible hissing from all sides forbade such demonstrations. There is nothing else to write about the event, for no one has yet said a syllable to me about the work, David excepted, who was very kind. . . . This failure has made no impression at all upon me. . . . In spite of all this, the concerto will please some day when I have improved its construction, and a second shall sound different. I believe it is the best thing that could happen to me; it makes one pull one's thoughts together and raises one's spirits. . . . But the hissing was too much." *

Played at Leipsic in 1873 by Clara Schumann, the concerto was not hissed.

Played by Brahms at Hamburg, March 28, 1859, the concerto

* The translation of passages from the German music journals and Brahms's letter is by Miss Florence May in her *Life of Johannes Brahms* (London, 1905), vol. i., pp. 228, 229.

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excited applause. Refused by Breittkopf & Härtel, the concerto was published by Rieter Biedermann in 1861. Later performances were at Carlsruhe, November 3, 1865; Oldenburg, January 5, 1866; Vienna, January 22, 1871; Bremen, April 25, 1871,—all with Brahms pianist; London, March 9, 1872 (Miss Baglehole pianist); London, June 23, 1873 (Alfred Jaell pianist); Munich, March 13, 1874 (Brahms pianist); Utrecht, January 22, 1876 (Brahms pianist); Münster, Mannheim, Wiesbaden, early in 1876 (Brahms pianist); Leipsic, March, 1882 (Bülow pianist).

Of this last performance, Mrs. Elisabet von Herzogenberg wrote to Brahms on March 15, 1882: "Bülow has never impressed me as he did last night. The accompaniment to the D minor concerto was literally perfect, and I heard many of my favorite bits properly brought out for the first time. On the other hand, I remember how differently a certain person played the piano part. I thought Bülow's interpretation of the F major subject in the first movement lacked simplicity, breadth, and fervor. I always felt those crescendos and diminuendos miles ahead, whereas the orchestra, to a man, gave a complete impression of spontaneity. His technic was colorless, too; he does not play the chain of octave-trills half as loudly or as well as you. I thought him best in the Adagio. On the whole, he certainly appealed to us yesterday; we thoroughly enjoyed it. His genuine, unreserved devotion to your music was so evident, and alas! so unusual a thing here, that we felt as if we were among friends again after living with strangers. For you know (though I can't resist repeating it) that your music is as indispensable to

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our existence as air, light, and heat. . . . Yesterday when the horn first rang out in the last movement, it seemed as if you were sending us a glorious greeting from afar. You, poor thing, can never be a mere listener to music. You are really to be pitied." * The orchestra on this occasion was the Meiningen, and it accompanied Bülow in the concerto without a conductor. The programme also included Brahms's Third Symphony and his variations on a theme of Hayden. The applause after the movements of the symphony was not hearty enough to satisfy Bülow, who after the third asked the orchestra to repeat it. At the end of the symphony he told the audience that he had arranged the Brahms programme by command of his Duke, who wished the Leipsic public to know how the symphony should be performed; also to obtain satisfaction for the coldness shown Brahms when he played at the Gewandhaus his second concerto on January 1.

In a letter to Fritz Hartvigson written from Moscow in April, 1874, Bülow advised him to study something good and new, "after Grieg's, Bronsart's, that is well suited to you, and will surely please the public more than the truly very beautiful work of Brahms that is not, in the true sense of the word, a concerto." On one occasion Bülow spoke of the concerto as "a work that is, at least to me, grateful."

Bülow wrote from Meiningen to Brahms on May 24, 1882: "In

* Translation by Hannah Bryant.



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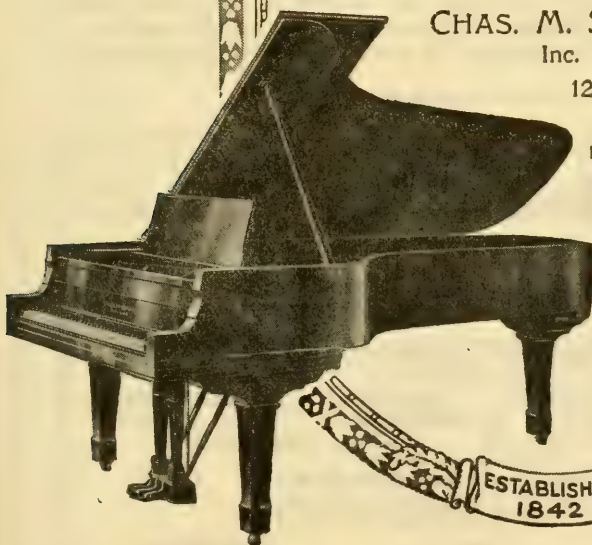
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* * *

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettle-drums, and the usual strings.

I. Maestoso, D minor, 6-8. There is a long orchestral introduction. The chief theme begins fortissimo in the strings over a roll of kettledrums. There is an orchestral diminuendo, and the pianoforte enters with material in continuation of that which has been heard. The second theme, F major, is announced and developed by the pianoforte alone, but later is taken up by the strings with the pianoforte in figuration against it. This is worked out at length. The development section begins with a sturdy passage for pianoforte, and the orchestra alternates with suggestions of the chief theme, but there are figures that almost have the aspect of fresh motives. A crescendo leads back to the recapitulation with the chief theme for the pianoforte. The second theme for pianoforte alone is in D major. There is a brilliant coda on the first theme, ending in D minor.

II. Adagio, D major, 6-4. In the manuscript score is this motto, “Benedictus qui venit in nomine Domini,” suggested by the thought of Schumann's ending. The movement is an elaborately treated Romanza on a single theme (strings and bassoons, later the pianoforte), with a subsidiary theme (clarinets) in the middle section.

III. Rondo: Allegro non troppo, D minor, 2-4. The first theme is

* Bülow married Marie in July, 1882.



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given out by the pianoforte. The second motive is in F major (pianoforte). This material is developed. The first theme reappears. The third theme is introduced by first violins, B-flat major. This is developed. Then comes a fugato, after which the chief theme is given to the orchestra, with broken octaves for the pianoforte. The second theme returns in D minor. There is a cadenza for the solo instrument. The third theme comes back in D major. There is a long coda, chiefly on the first theme, now in D major.

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HECTOR BERLIOZ

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

This overture was composed at Paris early in 1838. Prudhomme says it was composed probably in January of that year. Berlioz wrote to Maurice Schlesinger, the publisher, on January 7, 1838: "It is absolutely necessary that I should rest and find a shelter from albums. For a fortnight I have searched vainly for three hours to dream at leisure over the overture of my opera. The inability to obtain them is a torture of which you have no idea, one that is abso-

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lutely insupportable. I warn you then that if I were forced to live on bread and water up to the moment when my score would be completed, I do not wish to hear anything more about a criticism of any sort. Meyerbeer, Liszt, Chopin, and Kalkbrenner are not in need of my praise."

It appears that after the production of "Guillaume Tell" at the Paris Opéra (1829), the operas previous to "Benvenuto Cellini" had no overture, only an introduction. This was so even with "Robert le Diable" and "Les Huguenots."

The overture was performed for the first time at the first performance of the opera "Benvenuto Cellini" at the Opéra, Paris, September 10, 1838. François Antoine Habeneck conducted from manuscript.

The first performance of the overture in Germany was at the opera-house at Brunswick, March 9, 1843, at a concert given by Berlioz when he conducted. The overture was performed in Boston at a Theodore Thomas concert, April 28, 1885. The programme said "(new)"!

The overture, when it was published in separate form, was dedicated to Ernest Legouvé, who had loaned Berlioz two thousand francs, that he might afford the time to complete the opera. It is scored for two flutes (the second is interchangeable with piccolo), two oboes, two clarinets (the second is interchangeable with bass clarinet), four bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, ophicleide, a set of three kettledrums (played by three players), bass drum, cymbals, triangles, and strings.

The score of the overture was published in June, 1839; the orchestral parts in April, 1855. The transcription by A. Fumagelli for

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pianoforte, two hands, was published in September, 1852; for four hands in July, 1856.

Hans von Bülow made a score for voice and pianoforte of the opera. His "Humoristische Quadrille" on themes from the opera was published in 1879.

Eight "morceaux de chant" appeared separately in 1838 in Paris; in 1846 the cavatina "Entre l'amour et le devoir" was published at Vienna.

The manuscript of the original score of the opera is in the library of the Paris Conservatory. The library of the Opéra contains a copy in three volumes (1838).

* * *

The opera was originally in two acts, and the libretto was by Léon de Wailly and Auguste Barbier. The cast of the first performance was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca, Massol; le Cardinal Salviati,* Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stoltz.

The story has been condemned as weak and foolish. It is also

* The librettists originally introduced Pope Clement VII. The censor obliged them to substitute a Cardinal. Berlioz wrote to his sister Adèle on July 12, 1838, "It would, however, have been curious to see Clement VII. at loggerheads with Clement VII." For Clement's quarrel with Benvenuto and scenes with Salviati, "that beast of a Cardinal," see J. A. Symonds's translation of "The Life of Benvenuto Cellini" New York, 1890, pages 124-139. His Holiness took Benvenuto into favor again, and when he died soon afterwards, Benvenuto, putting on his arms and girding his sword, went to San Piero and kissed the feet of the dead Pope, "not without shedding tears."



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wholly fictitious.* It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio† will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes the king in a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

The thematic material of the overture, as that of "*Le Carnaval Romain*," originally intended by Berlioz to be played as an introduction to the second act of "*Benvenuto Cellini*," but first performed at a concert in Paris, February 3, 1884, is taken chiefly from the opera.

The overture opens, *Allegro deciso con impeto*, G major, 2-2, with the joyful chief theme. This theme is hardly stated in full when there is a moment of dead silence.

The *Larghetto*, G major, 3-4, that follows, begins with pizzicato notes in the basses and a slow cantilena, taken from music of the Cardinal's address in the last act: "*À tous péchés pleine indulgence*." (The original tonality is D-flat major.) This is followed by a melody from the "*Ariette d'Arlequin*"‡ (wood-wind and also violins). The trombones hint at the Cardinal's theme, with changed rhythm and without pauses. This is now played (E-flat major) by clarinets, bassoons, and violoncellos, with florid passages for first violins, then

* It is true that there was a Giacompo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

† "*Ascanic*," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "*Benvenuto Cellini*," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzone, Mme. Bosman.

‡ The little air of Harlequin in the Carnival scene, the finale of the second act (later edition), is played by the orchestra, while the people watching the pantomime sing:—

Regardons bien Maître Arlequin,
C'est un fameux ténor romain."

The original tonality is D major.

for flute and oboe. The Harlequin theme returns, and is worked up to a short climax.

The main body of the overture begins with the return of the first and joyous theme, *Allegro deciso con impeto*, G major, 2-2, which is somewhat modified. The motive is given to the wood-wind over syncopated chords in the strings and a restless pizzicato bass. The instrumentation grows fuller and fuller until the violins take the theme, and they and the wood-wind instruments rush fortissimo to a gay subsidiary motive, which consists of passage-work in quickly moving eighth notes against a strong rhythmed accompaniment. This development is extended, and leads, with hints at the rhythm of the first theme, to the second motive, a cantabile melody in D major, 2-2, sung by wood-wind instruments over an accompaniment in the middle strings, while the first violins hint occasionally at the rhythm of the first motive. This cantilena, which has reference to Cellini's love for Teresa, is repeated by first violins and violas in octaves,* while second violins and violoncellos still have the tremulous accompaniment, and bassoons and double-basses have a running staccato bass.

The working-out is elaborate. Nearly all of the thematic material enters into it. A recitative-like phrase for violoncellos assumes

* "This writing for first violins and violas (instead of for first and second violins) in octaves seems to have been a favorite device with Berlioz. There is much to be said in its favor, little as it has been done (upon the whole) by other composers. Mozart knew the secret well; but comparatively few of the more modern masters of orchestration have had recourse to it."—W. F. APTHORP.

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importance later. The transition to the third part of the movement brings in unexpectedly the first theme (wood-wind) in A minor, and the full orchestra suddenly gives a fortissimo repetition of it in G major.

In the third part of the movement the trombones and ophicleide take up the violoncello phrase just alluded to, and make a dramatic use of it against developments in counterpoint of figures taken from the first subsidiary. The brass plays a thunderous *cantus firmus*, the cantilena of the clarinets, bassoons, and violoncellos, in the slow introduction (the Cardinal's theme), against sustained chords in the wood-wind and rapid counterpoint for violins, violas, and first violoncellos. This counterpoint is taken from the first subsidiary theme. Shortly before the end there is a general pause. The Cardinal's theme is heard once more; a quick crescendo brings the end.

* * *

Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wished to write a semi-serious opera, depicting passions; a work abounding in surprises, contrasts, crowds in action; a work with local color. He chose for his hero Benvenuto Cellini, "a bandit of genius," as he characterized the Italian artist. Adolphe Boschot thinks that Berlioz found himself in Cellini, a brother of Childe Harold and of the declaiming artist in Berlioz's "Retour à la Vie," undisciplined, torn by passions, mocked by the stupid bourgeoisie, a hero of 1830. The musician saw Rome, its monuments and squares, dagger-thrusts, open-air harlequinades. Excited by reading Cellini's

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Memoirs and E. T. A. Hoffmann's short story "Salvator Rosa," Berlioz wished Alfred de Vigny to write a libretto, with Cellini as the hero. Vigny, busy, recommended Wailly, who in turn sought the aid of Barbier; but Vigny criticised and corrected and suggested until nearly the time of performance. The libretto was read to the management of the Opéra Comique in August, 1834. It was rejected. "They are afraid of me," wrote Berlioz; "they look on me at the Opéra-Comique as a sapper, an upsetter of the national genre; they refuse the libretto, that they will not be obliged to admit the music of a madman."

Berlioz wrote on October 2, 1836, that all he had to do was to orchestrate the work. On April 11, 1837, he wrote, "My opera is finished." The first mention made by Berlioz of the opera was in a letter to Ferrand, the 15th or 16th of May, 1834; on August 31 of that year the libretto was ready and the "Chant des Ciseleurs," which opens the second scene, was composed. This music was performed at concerts given by Berlioz, November 23 and December 7, 1834, and then entitled "Les Ciseleurs de Florence: trio with chorus and orchestra."

In 1837 Heinrich Heine wrote from Paris: "We shall soon have an opera from Berlioz; the subject is an episode from the life of Benvenuto Cellini, the casting of his Perseus. Something extraordinary is expected, for this composer has already achieved the extraordinary." And Heine regretted that Berlioz had cut off his immense antediluvian bush of hair that bristled over his forehead like a forest over a steep precipice.

The letters and memoirs of Berlioz give much information concerning his trials and tribulations in the rehearsal and production of the opera. The music was considered so difficult that there were twenty-nine full rehearsals. According to the rule of the Parisian opera-houses, Berlioz was not allowed to conduct his own work. Habeneck was apparently unfriendly. Some of the orchestral players found the music very original; others were indifferent, bored, hostile; two in place of playing their part were heard by Berlioz playing the old tune "J'ai du bon tabac." On the stage, male

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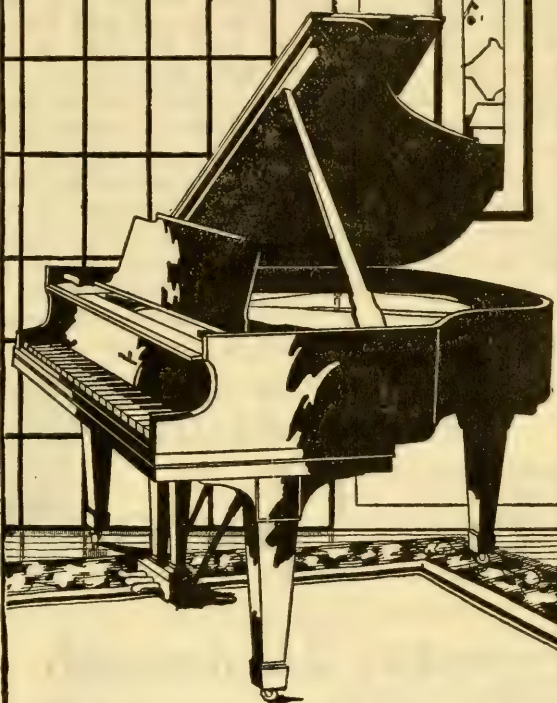
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dancers would pinch the ballet girls and cry out with them, mingling their cries with the voices of the singers. Duponchel, the director of the opera-house, did not interfere; he did not condescend to attend the rehearsals. When he heard that some of the orchestra admired the music, he remarked: "Did you ever see such a shifting of opinion! Berlioz's music is found to be charming and our idiotic musicians praise it to the skies."

The performance was announced for September 3, 1838, and in several books of reference this date is given as that of the first performance; but Duprez had a sore throat, and the performance was postponed until the 10th. The second and the third were on September 12 and 14, and there were no more that year. There were four in 1839, and at the first, January 10, Alexis Dupont replaced Duprez. Alizard replaced Dérivis after the first, and in 1839 Miss Nau was substituted for Mme. Dorus-Gras.

Meyerbeer, Paganini, and Spontini were present at the first performance. Don François de Paule, brother of the Queen of Spain, sat in the royal box surrounded with princesses. The audience was a brilliant one, but the opera failed dismally, although the music was praised by leading critics, and Théophile Gautier predicted that the opera would influence the future of music for good or evil. Berlioz was caricatured as the composer of "Malvenuto Cellini."

According to Berlioz's account of the performance the overture

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had "an exaggerated success, and all the rest was hissed with admirable ensemble and energy." Duprez was excellent in the violent scenes, but his voice no longer lent itself easily to gentle passages, to music of reverie. Mmes. Dorus-Gras and Stoltz found favor with Berlioz, and of the latter he wrote: "Mme. Stoltz drew such attention in her rondo of the second act, 'Mais qu'ai-je donc?' that this rôle [Ascanio] can be considered as her point of departure toward the extravagant position she acquired later at the Opéra from the height of which she was so brusquely hurled." But Gustave Bord in his *Life of Rosina Stoltz* (Paris, 1909) says that as Ascanio she did not add much to her reputation. "It was only stated that as her legs were well made, the male part was well suited to her."*

* In the letter to his sister Adèle dated July 12, 1838, Berlioz wrote: "Duprez-Cellini is superb; one can form no idea of the energy and the beauty of his singing." In a letter to his father dated September 20, 1838, that the "gigantic amour-propre" of Duprez might postpone further performances. "The success has not been concentrated on him; the two women singers, on the contrary, have had the honors in singing and acting. Consequently he no longer wishes to take the part, and A. Dupont will replace him; but as he did not any more than I expect this, he is obliged to learn the whole of the music." Duprez in his "Souvenirs d'un chanteur" says: "It is known that the talent of Berlioz, otherwise an excellent musician, was not exactly melodic." To the tenor's "Italianized ears" the music of Berlioz was strange. Furthermore, expecting the birth of a son the night of the third performance, Duprez was not at ease on the stage, and when in the last act he saw the physician radiant behind the scenes, he lost his head through joy and made a mess of the "complicated and learned music." He also wrote, "I acquitted myself badly in this adventure; that is not, however, the cause of the non-success of 'Bevenuto Cellini,' though the composer held me responsible and always bore a grudge against me."



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The stage settings were mediocre, as though the management had expected a failure and prepared for it. Familiar or trivial expressions in the libretto provoked laughter. The libretto was condemned before the end of the first scene. As for the music, the audience did not hear or care. There was laughter, there was hissing; there were imitations of animals; there was even a ventriloquist. Only the two women on the stage were undisturbed. Boschot says that Duprez sang "in a condescending manner."

The next morning Berlioz made cuts in the score and corrections in the libretto. The second performance was on September 12. A small audience; receipts, 2,733 francs, the half of an average receipt. There was no hissing, but the applause in the half-empty hall was pathetic. Third performance on September 14: A small audience; receipts below 3,000 francs.

The majority of the critics were favorable towards Berlioz and the opera. Perhaps they wished to raise him, a colleague in criticism, from his fall. Théophile Gautier recalled the heroic days of 1830.

After the third performance Duprez wished to give up the rôle; the opera did not draw; Mme. Dorus-Gras's engagement ended the 15th of September, nevertheless the bills for a month or two announced a forthcoming performance, the fourth. Alexis Dupont, the successor of Duprez, was slow in learning his part. Josephina Nau replaced Mme. Dorus-Gras. Rehearsals were held. The date November 21 was definitely appointed, but "on account of the indisposition of an artist" the "Siège de Corinth" was substituted. The fourth performance did not take place until January 11, 1839. The receipts were less than 3,000 francs; while "Robert le Diable" after one hundred and seventy performances was still bringing in more than 6,000 francs. Yet Berlioz wrote to Liszt, who was at Rome, that the opera-house was crowded. The first act was afterwards performed three times.

Not until 1913 was there a revival of "Benvenuto Cellini" in Paris. It was at the Théâtre des Champs-Élysées, on March 31, 1913, by



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* * *

The opera, arranged in four acts, with a libretto translated into German by Riccius, was produced by Liszt at Weimar on March 20, 1852, with Beck as Cellini and Mme. Milde as Teresa. Berlioz was not able to attend the performance. He wrote on February 10 to Morel before the performance: "They have been at work on it for four months. I cleaned it well, re-sewed and restored it. I had not looked at it for thirteen years; it is devilishly *vivace*." Arranged in three acts and with the text translation into German by Peter Cornelius, the opera was performed at Weimar in February, 1856. The score was published as Op. 23 and dedicated to the Grand Duchess of Weimar.

The opera failed at London on June 25, 1853. Chorley said: "The evening was one of the most melancholy evenings which I ever passed in any theatre. 'Benvenuto Cellini' failed more decidedly than any foreign opera I recollect to have seen performed in London. At an early period of the evening the humor of the audience began to show itself, and the painful spectacle had to be endured of seeing the composer conducting his own work through every stage of its condemna-

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tion." Some say there was a cabal led by Costa in the interest of Italian art. There was even an attempt to prevent the performance of "The Roman Carnival," which was played before the second act, although the same overture had been applauded by a London concert audience in 1848. The presence of the Queen and the Prince Consort did not restrain the hissing and the cat-calls. Berlioz, anticipating success, had invited the artists and some friends to supper after the performance. The only one that had the pluck to appear was James W. Davison, the music critic of the *Times*. Berlioz was moved to tears by his sympathy. Chorley criticised the music of the opera apparently without prejudice and with keen discrimination. The following quotation from his article bears on the overture: "The ease of the singers is disregarded with a despotism which is virtually another confession of weakness. As music, the scene in the second act, known in another form as its composer's happiest overture, 'The Roman Carnival,' has the true Italian spirit of the joyous time; but the chorus-singers are so run out of breath, and are so perpetually called on to catch or snatch at some passage, which ought to be struck off with the sharpest decision,—that the real spirit instinct in the music is thoroughly driven out of it." At this performance the chief singers were Mmes. Julienne-Dejean and Nantier-Didiée, and Tamberlik, Formes, and Tagliafico. The opera was produced by Bülow at Hannover in 1879 and afterwards at other German cities, as Mannheim, Karlsruhe, Leipsic (1883), Dresden (1888), Hamburg, Munich, Bremen, Stettin, Berlin, Frankfurt-on-the-Main, Stuttgart, Schwerin, Brunswick, Prague, Vienna.

For a careful study of "Benvenuto Cellini" by Julien Tiersot see *Le Ménestrel* for 1905, Nos. 6, 8-15, 23, 26, 27. For a once famous article on the overture to "Benvenuto Cellini" see Louis Ehlert's "Briefe über Musik an eine Freundin," pages 126-133 (Berlin, 1868). See also Joseph d'Ortigue's "De l'École musicale italienne et de l'administration de l'Académie royale de Musique à l'occasion de l'opéra de M. H. Berlioz" (Paris, 1839).

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"BENVENUTO CELLINI."

BY THÉOPHILE GAUTIER.

This review of Berlioz's opera, first published in the *Presse* of Paris, was republished in his "Histoire de l'art dramatique en France depuis vingt-cinq ans" in six volumes, Paris, 1858 (vol. i., pp. 171-174).

The awaiting this first performance excited in the musical world the same anxious curiosity that the dramas of Luther with Melancthon for their Sainte-Beuve aroused in the literary world, in the most tumultuous epochs of the romantic reformation. Good or bad, each piece raised immense questions of style, form, and versification; hostile or friendly, every one was concerned with the matter, no one could remain neutral: it was a fine time! a time of youthfulness and insane fervor! The passion and the fury of the artists of the sixteenth century seem to have left their tombs like the nuns in "Robert le Diable," with their vivacious movements and their luxuriance of life. One nearly came to blows, and had it not been for the prosaic rigor of the law, there would have been knife-play in the parterre, and one would not have scrupled any more than Benvenuto to stab a champion of the opposing party.

During this blessed period arose at once, as by enchantment, Lamartine, Victor Hugo, Sainte-Beuve, Alfred de Musset, de Vigny, Devéria, Eugène Delacroix, Louis Boulanger, Alfred and Tony Johannot, and some others, then disciples of revolt and breakers of the Empire's false gods, to-day recognized geniuses, dreaming from the height of their glorious pedestal, elbow on knee, chin in hand, as the "Penseroso" of Michael Angelo, of some serene and marvelous work, soon a classic after the manner of a Grecian masterpiece.

M. Hector Berlioz, whose first youth and endeavors go back to this period of fever and restlessness when art itself was put in question,

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when prefaces were at once diatribes and essays on the poetic art, when each piece became an arena trampled by the furious feet of literary factions, carried into his art the principles of rebellion professed by the chief of the school.

If the din has been more subdued, it is because the number of persons in condition to judge a musical system is unfortunately much smaller than that of persons who plume themselves on their judgment of poetic works; and, then, for translation, the idea of a composer demands an enormous apparatus with which the poet and the painter who need only paper or a canvas can dispense.

M. Hector Berlioz, musical reformer, bears a close relationship to the literary reformer, Victor Hugo. The first thought of the two has been to escape from the old classic rhythm with its perpetual *ronron*, its obligatory cadences, and its anticipated pauses. As Victor Hugo misplaces cesuras, runs one line into another, and varies by all manner of artifices, the monotony of the poetic period, so Hector Berlioz changes the time, deceives the ear that awaits a symmetrical return and punctuates the musical sentence at will. As the poet who has doubled rhythmical richness that his verse may regain in color what it has lost in cadence, the innovating musician has nourished and tightened his instrumentation; he has made the instruments sing much more than any one before him, and by the abundance and the variety of his designs and outlines, he has amply compensated for the lack of rhythm in certain sections.

Horror of what is right and proper, the commonplace, trifling, easy gracefulness, concessions to the public, distinguishes musician and poet alike; they are also alike in their exclusive love of art, their moral energy, their force of will. It would perhaps be childish

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to insist farther on plausible and easily traced connecting ties. The two have the same enthusiasm for the dreamy and complicated art of Germany and England, the same disdain of the too naked and too simple line of classic art; they both search after great and violent effects; they are both inclined to proceed by mass, bringing forward more than one thought, as horsemen, sure of themselves, who hold in hand the reins of a quadriga and never mistake horse or rein. The two also translate exactly effects of Nature.

M. Berlioz, then, demands closer attention than a sorry musician whose music, played on all the pianofortes and all the hand-organs, is heard, so to speak, with the feet.

Before judging what he has done, it is well to inquire into what he has wished to do, to see if he has kept to the programme he has imposed upon himself, so as not to make the mistake of one that would reproach M. Ingres for not being a colorist, or Delacroix for not being a draughtsman. Not infrequently one says: "Monsieur, your tragedy has not made me laugh; or your comedy has not made me shed enough tears." If one shows us a portrait of Hercules, we should not foolishly exclaim that it does not the least in the world resemble the white goddess, Venus.

The libretto of "Benvenuto Cellini," although it is by M. Auguste Barbier and M. de Wailly, the one a great poet, the other a man of brains, has generally been found to be detestable; as for us, in our heart of heart, we find it as bad and as good as any other libretto;

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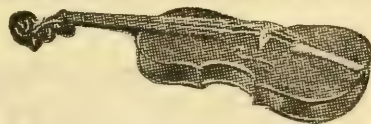
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only "opéra bouffe" should have been put on the bill. At the first performance many words excited murmurs of disapprobation*; they would not have produced any bad effect if the spectators had not expected something grave and formidable.

The only reproach that we make to the libretto is that it is too loosely written, and does not sufficiently depart from the manner of hack scribblers. Probably the poets worked with proper pride, wishing to show that they could manufacture, if necessary, as wretched poetry as M. Scribe himself. They have succeeded too well.

The overture is very beautiful, as fine as that of "Euryanthe" or of "Fidelio." The whole is sown with motifs worked out with great care, accompanied often with counter-subjects, passages in imitation, canons which show that M. Berlioz has a profound knowledge of harmony and should have caused a work, sincere, revealing talent, will, and perhaps genius, to be heard with more reverent attention.

* Among the lines that excited laughter were these: Balducci sings:

Le pape m'attend . . . Mon manteau.

Mes gants, ma canne et mon chapeau

Balducci having been showered by confetti:

Ah, grand Dieu! Chez le Saint Père

J'aurai l'air d'un léopard!

These and other lines were dropped in revisions of the libretto.—P. H.

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SYMPHONY IN E MINOR, No. 1, Op. 39 JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

Sibelius has thus far composed four symphonies. The first was composed in 1899 and published in 1902. Was the first performance at Helsingfors? I find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Robert Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907. There was a second performance on November 16, 1912; a third on January 22, 1915; a fourth on November 17, 1916.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

* * *

"Others have brought the North into houses and there transmuted it to music. And their art is dependent on the shelter, and removed from it, dwindles. But Sibelius has written music innocent of roof and inclosure, music proper indeed to the vasty open, the Finnish heaven under which it grew. And could we but carry it out into the northern day, we would find it undiminished, vivid with all its life. For it is blood-brother to the wind and the silence, to the

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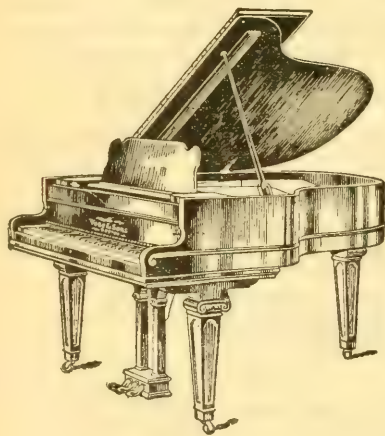
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lowering cliffs and the spray, to the harsh crying of sea-birds and the breath of the fog, and, set amid them, would wax, and take new strength from the strength of its kin. . . . The orchestral compositions of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primeval forests, and become drenched with them. The instrumentation is all wet grays and blacks, relieved only by bits of brightness wan and elusive as the northern summer, frostily green as the polar lights. The works are full of the gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, full of the sinister rolling of drums, the menacing reverberation of cymbals, the icy glittering of harps. The musical ideas of those of the compositions that are finely realized recall the ruggedness and hardness and starkness of things that persist in the Finnish winter. The rhythms seem to approach the wild, unnumbered rhythms of the forest and the wind and the flickering sunlight" (Paul Rosenfeld *).

I.

Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

*"Musical Portraits" (New York, 1920).



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II.

"The adagio * is steeped in his proper pathos, the pathos of brief, bland summers, of light that falls for a moment, gentle and mellow, and then dies away. Something like a memory of a girl sitting amid the simple flowers in the white northern sunshine haunts the last few measures" (Paul Rosenfeld).

Andante, *ma non troppo lento*, E-flat major, 2-2. Muted violins and violoncellos an octave lower sing a simple melody of resignation. A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, *un poco meno andante*, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. A motive for strings is treated canonically. There are triplets for wood-wind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, *molto tranquillo*. The mood of this episode governs the measures that follow immediately in spite of an attempt at more forcibly emotional display, and it is maintained even when the first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was

* Mr. Rosenfeld is here loose in his terminology. For "adagio" read "andante."—P. H.



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treated canonically reappears heavily accented and accompanied by trombone chords. The orchestra rages until the pace is doubled, and the brass instruments sound the theme given at the beginning of the movement to the wood-wind. Then there is a return to the opening mood with its gentle theme.

"The Andante is purest folk melody; and it is strange how we know this, though we do not know the special time" (Philip H. Goeppe).

III.

Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. There is also a theme for wood-wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

IV.

Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied

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by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate restlessness, but the second chief theme, *Andante assai*, is a broad, dignified, melodious motive for violins. The mood is soon turned to one of lamentation, and the melody is now derived from the first theme of the second movement. A fugato passage, based on the first theme with its continuation in this movement, rises to an overpowering climax. There is a sudden diminuendo. The clarinet sings the second theme, but it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.

* * *

Works of Sibelius performed in Boston at concerts of the Boston Symphony Orchestra :—

Symphony No. 1, E minor, Op. 39, January 5, 1907; November 16, 1912; January 22, 1915; November 17, 1916.

Symphony No. 2, D major, Op. 43, March 12, 1904; January 1, 1910; January 7, 1911; March 10, 1916.

Symphony No. 4, A minor, Op. 63, October 25, 1913; November 14, 1914; November 2, 1917.

Concerto in D minor for violin and orchestra, Op. 47, April 26, 1907 (Maud Powell, violinist); March 9, 1912 (Maud Powell, violinist).

"A Saga," tone poem, Op. 9, March 5, 1910.

"A Song of Spring," Op. 16, November 21, 1908.

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"Finlandia," symphonic poem, Op. 26, No. 7, November 21, 1908; October 22, 1910; October 24, 1914; October 19, 1917.

Élegie and Musette from suite "King Christian II.," Op. 27, April 2, 1910; entire suite, April 7, 1916.

Valse Triste, Op. 44, from the music to Järnefelt's "Kuolema," April 2, 1910.

"The Swan of Tuonela," legend, March 4, 1911; October 24, 1914; December 28, 1917.

"Karelia," overture, Op. 10, November 18, 1911; October 24, 1914.

"Pohjola's Daughter," symphonic fantasia, January 12, 1917; March 1, 1918.

"The Oceanides" ("Aallottaret"), tone poem, January 12, 1917.

"Night Ride and Sunrise," symphonic poem, January 12, 1917; March 1, 1918.

The following paragraphs on Finnish music, and more particularly on the music of Sibelius, are taken from Rosa Newmarch's "Jean Sibelius":—

"From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the keynote of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

"The Kantele of care is carved,
Formed of saddening sorrows only;
Of hard times its arch is fashioned
And its wood of evil chances.
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All the screws of adverse fortunes;
Therefore Kantele can never

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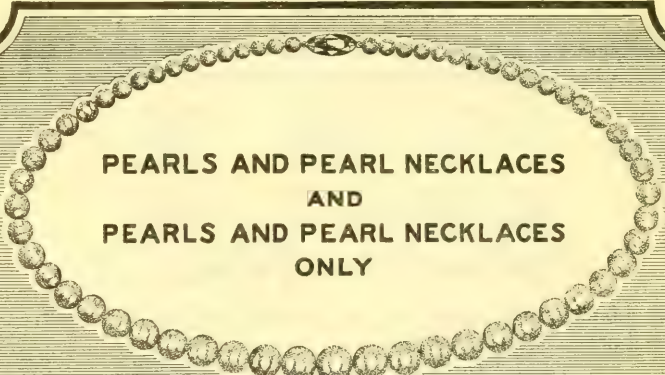
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"The causes of this innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From November till the end of March it lies in thrall to a gripping and relentless winter; in the northern provinces the sun disappears entirely during the months of December and January. Every yard of cultivated soil represents a strenuous conflict with adverse natural conditions. Prosperity, or even moderate comfort, has been hardly acquired under such circumstances.



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. . . "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and

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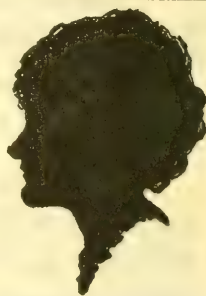
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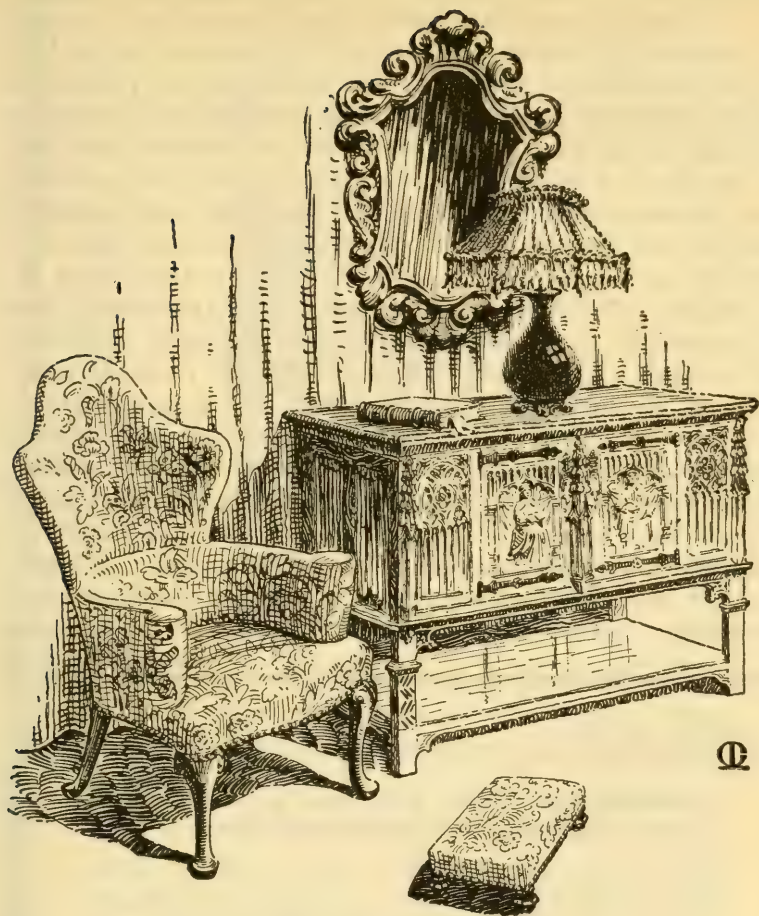
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wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena, which lends itself to every variety of emotion curve and finds its ideal expression through the medium of the *cor anglais*. His harmony—a law unto itself—is sometimes of pungent dissonance and sometimes has a mysterious penetrating sweetness, like the harmony

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of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament."

DIVERTISSEMENT FOR ORCHESTRA . . . JOSEPH GUY MARIE ROPARTZ

(Born at Guingamp (Côtes du Nord), France, June 15, 1864; now living at Strasbourg.)

This Divertissement was composed in 1915. The copyright of the score published in Paris is dated 1919. The score is dedicated to Albert Roussel, the composer. It calls for these instruments: two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, side drum, harp, and the usual strings.

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tion- (*lent*) after which the spirit of the lively movement prevails until the quiet ending.



Although Ropartz purposed at an early age to be a musician, he studied at Rennes at the College of St. Vincent, then at Vannes at the School of St. Francis Xavier. He was graduated from the Université Catholique at Angers, and from the law school at Rennes, where he was admitted to the bar. Having so far followed the wishes of his father, he turned his back on the law, and, going to Paris, entered the Conservatory and joined the classes of Dubois and Massenet. He soon left the Conservatory, where he obtained a second accessit for harmony in 1887, to become a pupil of César Franck.

After Franck was dead, and recognized as a great master, many claimed him as their teacher. As teacher of the organ he naturally exerted an influence on certain pupils, as Rosseau, Pierné, Chapuis, Dallier, Dutacq, Marty, Vidal, Tournemire, and others; as on his associates in the Société Nationale, Chabrier, Dukas, Fauré, Guilmant, and virtuosos, as Ysaye and Parent; but there were the private pupils, who received instruction at Franck's home in the Boulevard Saint-Michel, aided in establishing and preserving the lofty traditions of his instruction, and proved its excellence, to quote Vincent d'Indy, by their works.

"This title 'pupil of Franck,' " says M. d'Indy, "which we claim as

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an honor, was not always considered a glorious title. I remember the time when a certain young composer, who had risked himself in the Boulevard Saint-Michel and asked, 'only to see,' the advice of the master, would have veiled his face if he had been questioned about his relationship with the organist of Sainte-Clotilde, and gladly replied, as Saint Peter in the high priest's house, 'I know him not.' And, lo, now, since the master has entered into immortality, his pupils suddenly become legion, and the majority of composers who lived in his time pretend that they drank the cup of his wise and fruitful instruction."

M. d'Indy then names the true pupils of Franck: before the war of 1870, Arthur Coquard, Albert Cahen, Henri Duparc, Alexis de Castillon; after 1872, Vincent d'Indy, Camille Benoit, Augusta Holmès, Ernest Chausson, Paul de Wailly, Henri Kunkelmann, Pierre de Bréville, Louis de Serres, Guy Ropartz, "a born symphonic writer, who has remained indissolubly attached to Franck's principles in spite of his official position of director of the Conservatory at Nancy," Gaston Vallin, Charles Bordes, Guillaume Lekeu. "They and they alone have intimately known the master and absorbed his inmost thoughts and quickening counsels."

In 1894, Ropartz was nominated director of the Conservatory of Music at Nancy. Ten Conservatory concerts were given yearly under his direction. The programmes of these concerts were distinguished for their catholicity and fine taste. Composer, instructor, dramatist, poet, he belongs to leading societies of Art and Science.

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After the great war he was asked by the French Government to be the director of the Strasbourg Conservatory of Music. He still holds that position.

His chief works are as follows:—

STAGE:—

Incidental music to "Famille et Patrie" (Bon Marché Théâtre, Paris, 1891).

Incidental music to "Pêcheur d'Islande," drama in four acts, by Pierre Loti and Louis Tiercelin (Grand Théâtre (Eden), Paris, February 18, 1893). Two concert suites have been arranged from this music.

Incidental music to "Le Diable Couturier," one act (Bodinière, Paris, May 27, 1894).

Incidental music to "Kéruzel," drama in four acts, by Tiercelin (Comédie, Paris, January 16, 1895).

"Marguerite d'Écosse."

"Paysages de Bretagne," for a Chinese shadow-show.

"Le Pays," music drama in three acts and four scenes. Poem by Charles Le Goffic (voice and pianoforte edition, Nancy, 1910). Founded on a novel, "L'Islandaise," by Le Goffic. Produced at Nancy. February 1, 1912. The chief singers were Rose Heilbrouner, of the Opéra-Comique, Paris, and Messrs. Lheureux and Ernst, of Nancy. The composer conducted. Produced at the Opéra-Comique, Paris, April 16, 1913, with Miss Lubin, Messrs. Salignac and Vieuille, the chief singers.

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Symphony No. 1, on a Breton choral (performed and published in 1895).

Symphony No. 2.

Symphony No. 3, E major, for quartet of solo voices, chorus, and orchestra. This symphony took the Prix Crescent of 1906. The text is by Ropartz. "Although this is a composition of strictly symphonic writing, the conventional and traditional form is here modified to suit the exigencies of the text employed, such as the Sea, the Plain, the Forest, the Sun, etc., yet in all its complexity the order of form remains sufficiently clear. If titles or themes for each movement were in order, the imagination might be allowed to suggest these: (1) the Joy in Nature; (2) the Doubt and Hatred of Man; (3) the Law of Love." The first performance was at a concert of the Paris Conservatory, November 11, 1906. The singers were Mmes. Vila and Marty, Messrs. Cazeneuve and Daraux. Georges Marty conducted. Alexandre Guilmant was organist. The programme was devoted to compositions by Ropartz.

Symphony No. 4, in one movement (Lamoureux concerts, Paris, October 15, 1911).

La Chasse du Prince Arthur, Étude Symphonique, based on verses from "Les Bretons," by A. Brizeux (Lamoureux concert, Paris, November 10, 1912).

Fantasia in D major (published in 1897; Colonne concert, Paris, March 6, 1898).



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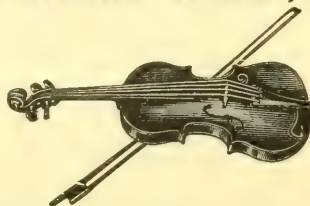
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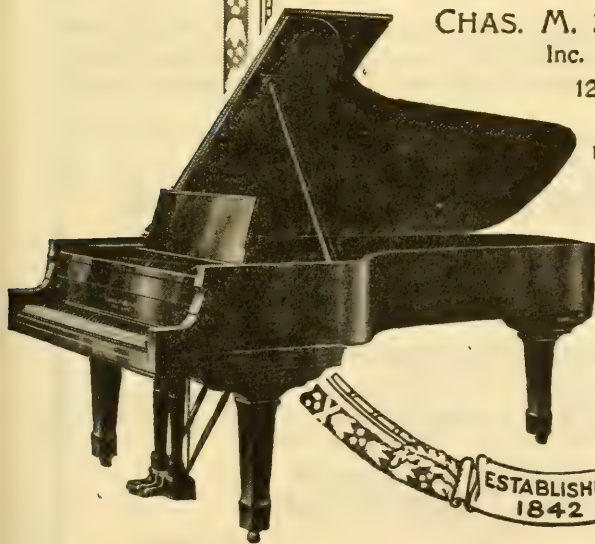
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Serenade for strings.

CHAMBER MUSIC: Quartet No. 1, G minor, use of Breton folk-songs (Paris, 1894); Quartet No. 2; Sonata in G minor for violoncello and pianoforte (published in 1904); Andante and Allegro for trumpet and pianoforte; Sonata in D minor for violin and pianoforte (published in 1908).

VOCAL MUSIC: Psalm 136 for chorus, organ, and orchestra, composed in 1897, performed for the first time at Nancy in 1898, Conservatory of Paris, 1900; "Le Miracle de Saint Nicolas," legend in seventeen scenes; five sonnets of Ch. Guéun, "Veilles de Départ"; Chanson d'Automne for bass and orchestra—text by Baudelaire, composed in 1905—Colonne concert, Paris, 1906; Prière for baritone and orchestra; Quatre Poèmes (after Heine's "Intermezzo"); Vingt Mélodies (Paris, 1910); "Le Manoir" and "Lied du soir," poems for voice and orchestra; "Rêve sur le sable" (five songs); "Les Fileuses de Bretagne" for female voices.

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MISCELLANEOUS: Piano pieces, among them one in B minor for two pianofortes (1899); two nocturnes; organ pieces; orchestration of accompaniment to César Franck's "Nocturne" (November 19, 1905, Paris).

This composer is the author of a comedy in one act, "La Batte" (Théâtre d'Application, Paris, 1891); and volumes of poems: "Adagiettos," "Les Nuances," "Modes Mineurs." He has translated poems



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by Heine; edited, in collaboration with Louis Tiercelin, "Le Parnasse Breton Contemporain"; he is also the author of "Au Soir de Patay," "Notations artistiques" (1891), "V. Massé," "César Franck." He has frequently contributed to musical periodicals.

* * *

Ropartz's Symphony No. 4 was performed here at concerts of the Boston Symphony Orchestra on October 24, 1914, and January 4, 1918; his Fantasia in D minor at a concert of the Boston Symphony Orchestra in Boston, April 25, 1905. Miss Lena Little sang his "Berceuse" at a concert in Jordan Hall, March 20, 1905.

ENTR'ACTE.

WOMEN COMPOSERS: A SIXTH FINE ART

(From the London *Times*)

A composition by a woman composer has lately received a number of performances which has made her brother-composers' mouths water. The received opinion as to its merits is that it was the equal of anything that a male student of like age might be expected to turn out, and that in being so it was quite exceptional. It is not proposed here to controvert that opinion, only to ask why such achievement is as rare as it is.

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Why are women not creators in music? They are often in the front rank as singers or dancers, actors or reciters, and here they may "create a part" quite as often as men. But creation in this sense is interpretation—the translation, as it were, of a book written by some one else; and though the interpreter may have undoubted originality, it is not structural like the originality of the playwright or the choreographer. This consists less in having an idea that no one had before than in taking ideas that are common property and recasting them in a vital form; and that requires sustained effort. It is strange that man, not woman, excels in the arts, when we reflect that all of them, even architecture, renounce fact in favor of fancy. The poet ignores the exact sequence of events, the painter suppresses any objects he chooses, and the musician, whose subject-matter is the phases of emotion, which are quite as much facts as the others, does best when he arranges them to suit not the poem or the situation but a scheme of his own. Art, then, forswears facts, the nameable things of life, in which man is at his best, and dedicates itself to fancies, those nameless things in which woman is without a rival.

It has often been remarked that she drops her violin or puts her paintbox and campstool in an attic when she marries. The explanation usually given is that with the cares of a household there is not time for such pursuits. But the busiest people make time. There is another explanation. She finds her husband's mind



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Chattanooga Daily Times: He is a master of the instrument, a finished musician, and the ovation he won at the conclusion of his second number was thoroughly deserved.

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a more interesting instrument than the violin, and the interplay of her children's characters goes nearer the root of the matter than the lights and shadows of a landscape ever did. The accepted arts hit their purpose when they express life; a woman finds it more satisfying to mould life, and it is there her fine art lies. She finds a palette or a gamut in the facts the day brings and in the people who surround her, and sets her fancy to work on these.

Musical composition asks for robustness of mind. With no objects in nature to rivet attention, or words and sentences to help concentration, it is, however tackled, a feat of endurance. The difficulty is to keep a grip on the plan of it. Not that music is all logic: we gave up that idea when we declined any more to identify its frontiers with the Rhine and the Memel. But it must be consistent or else become chaotic. Consistency is a male virtue, and men, in making a fetish of it, are apt to make a mess of the art of living—that sixth fine art which women have taken for their province and in which they are easily supreme. In actual musical composition women have not yet given us enough instances to generalize from. In Mlle. Chaminade we found a light touch and a wayward charm; with Mme. Poldowski we are in the presence of eyes that see our weakness and a smile that condones it. When we listen to Mrs. Beach and Miss Smyth we are aware that, just as in a concert gloved hands will applaud a male singer, so it is possible for a composer to espouse art for the sake of the complementary virtues. We might expect feminine taste to make the colors of the orchestra specially its own. But orchestration is a matter of hard practical knowledge of instruments, and that would be, as the Latin



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grammar says both "artisan" and "artist" are common to either sex. Two things we may be sure a woman will not do. She will not write academic music, for she is a believer in fashion and lives in the present; nor journalese, which dabbles in words till it can get "there"—she is there already.

In conclusion—in that place, in fact, to which every true woman has skipped on already to find the point—we may say this. A man turns from the game of life to the game of art, seeking in its fancies a refuge from stubborn facts. But these facts are not so stubborn to a woman; if they are not quite fancies, they are malleable enough to serve the purpose of her own art, the art of living. In this she can be an original creator as no man can, for its whole technique is to plan and execute in a flash, and its only notation is to be found in the lives it exalts or humbles. What are paints and tones, to souls? And she is interested not in the game but in the players. It is they who are the cards she holds, the men she moves, the counters with which she marks. And who would want to write melodies and rhythms if, like her, he could move minds and spirits?

"THE POEM OF ECSTASY," OP. 54.

ALEXANDER NICHOLAEVICH SCRIBIN

(Born at Moscow, on Christmas Day, 1871*; died there on April 14, 1915.)

"Le Poème de l'Extase" was performed for the first time by the Russian Symphony Society of New York in New York, December 10, 1908. Modest Altschuler conducted. It was afterwards performed in Moscow, when Mr. Blumenfeld conducted, and in 1909 at Petrograd at one of the Belaïeff Symphony concerts. It has also been

* Mrs. Newmarch has given the date December 29, 1871 (O.S.). Mr. M. Montagu-Nathan in "Contemporary Russian Composers" (1917) says that since Scriabin's death it has been established, "apparently beyond doubt," that he was born on Christmas Day, 1871. Mr. Montagu-Nathan does not say whether this date is according to the Russian calendar.

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performed in other European cities, as Berlin, and at London, April 4, 1910, when Sergius Kussevitsky conducted the tenth concert of the London Symphony Orchestra.

Modest Altschuler, the conductor of the Russian Symphony Society of New York, has done much in the interest of Scriabin. He brought out Scriabin's Symphony No. 1 on February 28, 1907, when the composer was present, and the symphony was performed again on December 13, 1907. He brought out Symphony No. 3, "Le divin Poème," on March 14, 1907; "Prometheus" in March, 1915.

Scriabin's "Reverie" for orchestra was performed at a concert of the Cincinnati Orchestra in Cincinnati as early as December 2, 1900.

We were indebted to Mr. Altschuler in 1910 for the following information about "The Poem of Ecstasy":—

"While I was in Switzerland during the summer of 1907 at Scriabin's villa, he was all taken up with the work, and I watched its progress with keen interest. The composer of the 'Poème de l'Extase' has sought to express therein something of the emotional (and therefore musically communicable) side of his philosophy of life. Scriabin is neither a Pantheist nor a Theosophist, yet his creed includes ideas somewhat related to each of these schools of thought. There are three divisions in his Poem: 1. His soul in the

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orgy of love; 2. The realization of a fantastical dream; 3. The glory of his own art."

It has been said that the subject of "Le Poème de l'Extase" begins where that of "Le divin Poème" leaves off. The three divisions of the latter symphony, movements joined together without a pause, are "Luttes," "Voluptés," "Jeu divin" (Creative force consciously exercised).

"Le Poème de l'Extase," which is said "to express the joy of untrammelled activity," was completed in January, 1908, in Switzerland, the month of the Fifth Sonata, which, it is said, was written in three or four days. It is scored for these instruments: piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, eight horns, five trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, gong, bells, celesta, two harps, violin solo, organ, and the usual strings.

The first performance in Boston was by the Boston Symphony Orchestra, October 22, 1910; the second was on October 19, 1917.

Scriabin wrote a poem in Russian for this orchestral composition. The poem was published at Geneva, Switzerland, in 1906. Mr. Altshuler kindly loaned his copy of it, and a literal translation into

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English was made by Mrs. Lydia L. Pimenoff-Noble of Boston expressly for the Programme Book of October 22, 1910. This translation was reprinted in the Programme Book of October 19, 1917. The poem is very long, too long for reprinting to-day. There are verses that recur like a refrain, especially the first lines:—

“The Spirit
Winged by the thirst for life,
Takes flight
On the heights of negation,
There in the rays of his dream
Arises a magic world
Of marvellous images and feelings.
The Spirit playing,
The Spirit longing,
The Spirit with fancy creating all,
Surrenders himself to the bliss of love.”

The Spirit is “exhausted with the whole gamut of sensations”; he is ready to sink into oblivion;

“But anew—
From the mysterious depths
Of the agitated Spirit
Stormily surges up
In threatening wave
An ugly crowd
Of wild terrors;

.

But suddenly—
The gay rhythms
Of a bright premonition
In him are born.

.

Wonderfully has he comprehended
The divine force
Of his will,

.

He wishes victory,
He is victorious,

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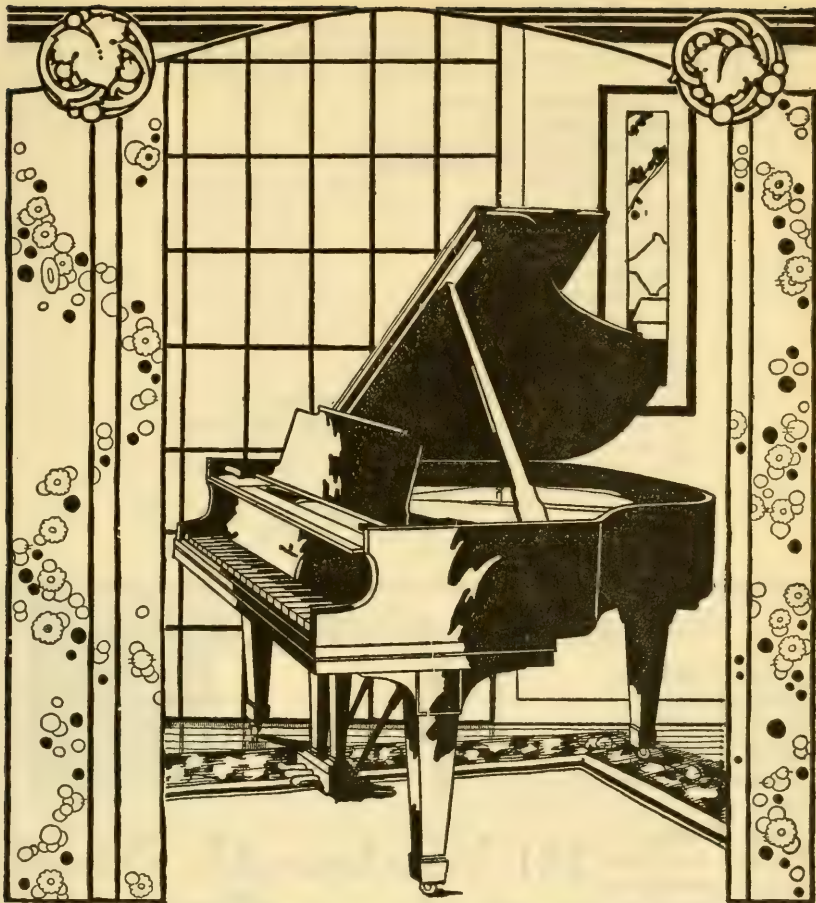
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He triumphs!
 And rejoicing he can
 To his beloved world
 At once return."

Yet again is the peace of the Spirit broken, and by what?

"No disquieting rhythms
 Engloom thee,
 No horrid spectres menace thee.
 'Tis the disintegrating poison
 Of monotony,
 That worm of satiety,
 That eats up feeling.
 And with a cry of pain
 The universe resounded:
 Something else!
 Something new!
 By pleasure exhausted,
 By pleasure, not by life,
 The Spirit takes flight
 Into the domain of grief and suffering.
 In free return to the world of turmoil and troubles
 He marvellously comprehends
 The meaning of the mystery of the depths of evil.
 Again open the black maws,
 Again they yawn, threaten to engulf,
 Again the struggle and effort of the will,
 The desire to conquer all.

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Again there is victory, again intoxication,
 And rapture,
 And satiety.
 With quickened rhythm
 Let the pulse of life beat stronger!
 O, my world, my life,
 My blossoming, my ecstasy!"

At last

"The Spirit comprehends himself
 In the power of will
 Alone, free.
 Ever-creating,
 All irradiating,
 All vivifying.
 Divinely playing,
 In the multiplicity of forms.
 He comprehends himself
 In the thrill of life,
 In the desire for blossoming,
 In the love-struggle.
 The Spirit playing,
 The Spirit fitting,
 With eternal aspiration
 Creating ecstasy,
 Surrenders to the bliss of love.
 Amid the flowers of his creations
 He lingers in freedom."



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The poem ends with a rhapsodic invocation of the poet to the world he has created:—

“O pure aspirations,
I create thee,
A complex entity,
A feeling of bliss
Embracing all of you.
I am a moment illuminating eternity.
I am affirmation,
I am ecstasy.
By a general conflagration
The universe is embraced.
The Spirit is at the height of being.
And he feels
The tide unending
Of the divine power,
Of free will.
He is all-daring,
What menaced—
Now is excitement,
What terrified
Is now delight,
And the bites of panthers and hyenas have become
But a new caress,
A new pang,
And the sting of the serpent
But a burning kiss.
And the universe resounded
With the joyful cry,
I am.”

*
* *

Scriabin's father, Alexander Ivanovich, was a lawyer; his mother, Luboff Petrovna Stchetinin, a brilliant pupil of Leschetizky at the Petrograd Conservatory, died of consumption on the shore of Lake Garda in April, 1873, when the boy was hardly a year old, and he was brought up by his grandmother and an aunt. When he was six years old he showed a remarkable musical ear and an equally



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remarkable memory. Intended for the army, he was placed in the Moscow Cadet Corps when he was ten years old, but he took piano lessons of G. E. Konus, later of Zvierieff, and lessons in theory of Tanéieff. He was a cadet in his final course, also a candidate for the Moscow Conservatory of Music, where he studied counterpoint with Tanéieff and the pianoforte with Safonoff. "His taste for composition was to have been cultivated by that ephemerally famous composer, Arensky, who confessed his entire failure to discover any remarkable symptoms of such gifts." Scriabin, disgusted, left his class. At the Conservatory he met the great patron and publisher of music Belaïeff, with whom he became intimate. Belaïeff recognized Scriabin's talent. When the latter ended his course in 1891, Belaïeff organized a European tour for him. The young virtuoso played in Amsterdam, Brussels, The Hague, Paris, Berlin, and on his return in Russian cities. In the years 1893 to 1897 Scriabin toured as a pianist, travelled for pleasure, and composed; for Belaïeff, who became the sole publisher of Scriabin's music, made a favorable pecuniary arrangement. In 1897 Scriabin became Professor of Piano Playing at the Moscow Conservatory. In Moscow he was never appreciated as a composer, in fact there was strenuous

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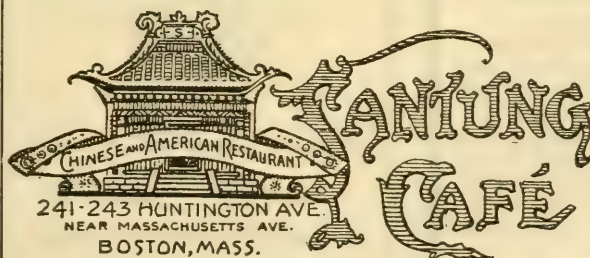
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opposition on the part of professional musicians, while the public, not understanding his compositions, was indifferent or hostile; but Belaïeff, Kussevitsky, Safonoff, Gunst, Conus, and a few others were his enthusiastic friends. Early in 1903 he resigned his position and gave his time to composition. In 1904 he dwelt at St. Beatenberg, Switzerland. In the winter he went to Paris, where his third symphony, "The Divine Poem," was performed for the first time by Arthur Nikisch (May 29, 1905). For many years he was a wanderer, but he returned often to Beatenberg, and going to Brussels in the fall of 1908 he remained there two years. He became a theosophist. "We are told," says Dr. Hull, "that Scriabin's theosophy grew out of his music. I can imagine rather that when Scriabin encountered theosophy he immediately embraced a system which harmonized so well with his prevailing musical moods. I do not think, however, we ought to judge theosophy by his music; or his music by theosophy."* In 1905-06 he was near Geneva. From February, 1906, until December 2, 1906, he lived in Geneva. In December he came to the United States. He made his first appearance as a pianist in New York at a concert of the Russian Symphony Orchestra, December 20, when he played his concerto for piano with orchestra. He played in Chicago, Washington, Cincinnati, Detroit, and elsewhere, but not in Boston. Returning to Paris, he spent the summer of 1907 at Beatenberg, the winter at his father's, who, having left, some years before, Erzeroum, where he had been Consul, made Lausanne his dwelling-place. Then came the two years in Brussels. In December, 1908, he took with his "Poem of Ecstasy" the second

* "Scriabin" by Dr. A. Eaglefield Hull (London, 1916), p. 48. See also in this volume the chapter "The Sources of his Inspiration," pp. 254-258.—Ed.

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prize (700 roubles), founded by Belaïeff "In Memory of Glinka." The first prize (1,000 roubles) was awarded to the symphony of Rachmaninoff. Leaving Brussels, Scriabin settled in Moscow. He made tours with Kussevitsky, visited Beatenberg again (1911), toured in Holland, Germany, and Russia. Early in 1914 he visited London for the first time, where he played his concerto (March 14), heard his "Prometheus," which had been brought out there the year before, and gave piano recitals. The war broke out, but he fulfilled engagements in Moscow, Petrograd, and Charkoff. A boil on his lip, which had troubled him in London, appeared again in 1915. It developed into a carbuncle and blood-poisoning set in. "During one of his terrible paroxysms of pain, Scriabin's mind flew back to the English people. He would be 'more self-possessed,' he observed, 'like the English.'" He died on Tuesday morning, April 14, 1915. All the chief Russian musicians attended the funeral mass on April 16. The procession was through crowded streets. The coffin was borne the whole route to a cloister of the Devitschy Monastery, where he is buried. "A number of young people with linked hands made a chain along the procession, singing the great Russian anthem for the dead, 'Eternal Peace to Him.'"

*
* * *

Scriabin's chief works are as follows* :—

ORCHESTRAL :—

Reverie, Op. 24. Written while a student at Moscow, published in 1908. Produced by Safonoff at Moscow. Cincinnati Orchestra in Cincinnati, December 2, 1900.

Symphony in E major, No. 1, Op. 26, with choral epilogue. Com-

* I am indebted for this list, as for certain biographical details given above, to Dr. Hull's "Scriabin."—Ed.

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posed about 1895, produced about 1897, published in 1900. Produced in New York by the Russian Symphony Orchestra, February 28, 1907.

Symphony in C minor, No. 2. Composed sometime before 1903. Published in 1903.

Symphony "The Divine Poem," C minor and major, Op. 43. Composed in 1903, published in 1905. Produced at Paris, May 29, 1905; New York (Russian Symphony Orchestra), March 14, 1907; Philadelphia, November 19, 20, 1915.

"The Poem of Ecstasy," Op. 54, 1907-08. Produced at New York by the Russian Symphony Orchestra, December 10, 1908. Mischa Elman played there for the first time in this country.

"Prometheus," or "Poem of Fire." Begun at Brussels in 1909, completed at Moscow, April, 1910, published in 1911. Produced March 2, 1911, by Kussevitsky, with Scriabin, pianist. Produced at Chicago, March 5, 6, 1915, but without the effects of light. Produced with these effects in New York by the Russian Symphony Orchestra, on March 19, 1915.

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Concerto, Op. 20, F-sharp minor, written about 1894, while a student. First performed about 1896. A writer stated in *Musical America* (December, 1906) that it was produced at Odessa; Scriabin pianist, Safonoff conductor.

Sonatas: No. 1, Op. 6, F minor (Moscow, 1892); No. 2, Op. 19, "Fantasy" sonata, G-sharp minor (1892-97); No. 3, Op. 23, F-sharp minor (1897); No. 4, Op. 30, F-sharp major (1903); No. 5, Op. 53, F-sharp major (1908); No. 6, Op. 62, G major (1911); No. 7, Op. 64,

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F-sharp (1911, but completed before the Sixth)*; No. 8, Op. 66, A major (1913); No. 9, Op. 68, F major (1913); No. 10, Op. 70, C major (1913).

There are many shorter pieces for the pianoforte, fourteen composed when he was a young boy.

"In the summer (1914) Scriabin gave himself up entirely to the realization of his long cherished project, the composition of a great art work entitled 'Mystery.' This was to be a creation involving the unification of all the arts in the service of one perfect religious rite. The secondary arts were to enhance the dominating arts (those subject to the will power). Symphonies of music, words and *mimique* (gesture) were to be accompanied by symphonies of color and perfume.† Such a union already exists to some extent in religious rituals. With Scriabin the onlookers and listeners (the passively initiated) were also to participate in the manifestation of the creative spirit, just as much as the celebrants (or executants) of the rite. In this proposed union of the arts, Scriabin's aim was to have been the production of an ecstatic state, affording a glimpse of higher spiritual planes. He wrote the first libretto for the prologue‡ in the summer, which was spent in the country near Podolsky. Scriabin then set to work on the music for this introduction and looked forward to its completion by the Spring."

For studies of Scriabin's music see "Contemporary Russian Composers" by M. Montagu-Nathan (New York, 1917), Chapter II., and "Musical Portraits" by Paul Rosenfeld (New York, 1920).



* The Seventh Sonata was played in Boston by Harold Bauer on February 24, 1917.

† "This was, however, entirely rewritten by him in the following winter."—A. E. H.

‡ On December 11, 1891, an adaptation of "The Song of Solomon" by Paul Roinard, "Musical Adaptations" by Flamen de Labrelly, was produced in Paris. There was an appeal to eye, ear, and nose. Each scene had its particular color in speech and in scenery, its particular tonality in the accompanying music, and its particular perfume. A somewhat similar experiment was made at the Carnegie Lyceum, New York, October 28, 1902. "A Trip to Japan in Sixteen Minutes" was "conveyed to the audience by a succession of odours." This was the "first experimental Perfume Concert in America." The "Trip to Japan" was also described as "A Melody in Odours (assisted by two Geishas and a Solo Dancer)."—P. H.

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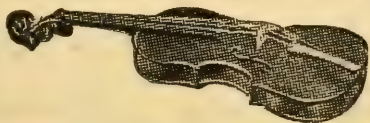
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* "Musical Portraits" (New York, 1920).

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SATURDAY EVENING, OCTOBER 30, at 8 o'clock

Schumann Symphony No. 4 in D minor, Op. 120
I. Andante; Allegro.
II. Romanza.
III. Scherzo.
IV. Largo; Finale.
(Played without pause.)

Hill Poem for Orchestra, "The Fall of the House of Usher"
(after Edgar Allen Poe)

Mendelssohn Aria, "Infelice"

Tschaikowsky Letter Song from "Eugene Oniegin"

Beethoven Overture to "Leonore" No. 3, Op. 72

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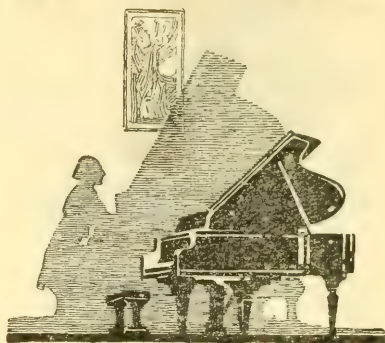
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Owing to the sudden illness of Mme. Stanley, a change in the programme has been made necessary. Instead of the arias by Mendelssohn and Tschaikowsky the Prelude and Love-Death from Wagner's "Tristan and Isolde" will be played.

The ladies of the audience are earnestly requested not to put on their hats at the end of a number.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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SATURDAY EVENING, OCTOBER 30, at 8.00 o'clock

Beethoven Overture to "Leonore" No. 3, Op. 72

Hill Poem for Orchestra, "The Fall of the House of Usher"
(after Edgar Allan Poe)
(First performance)

Mendelssohn Aria, "Infelice"

Tschaikowsky Letter Song from "Eugene Oniegin"

Schumann Symphony No. 4 in D minor, Op. 120

I. Andante; Allegro.

II. Romanza.

III. Scherzo.

IV. Largo; Finale.

(Played without pause)

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"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which

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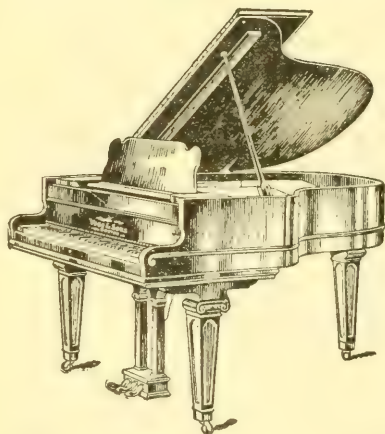
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he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore"



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No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete

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the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and violoncellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short



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song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first part, and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the Society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

The last performance of "Fidelio" in Boston was at the Boston Theatre, February 9, 1897. The cast was as follows: Leonore, Lilli Lehmann; Marcellina, Augusta Vollmar; Florestan, Paul Kalisch; Rocco, Emil Fischer; Pizarro, Wilhelm Mertens; Fernando, Gerhard Stehmann; Jacquino, Paul Lange; First Prisoner, A. Lehmann; Second Prisoner, Fritz Derschuch. Walter Damrosch conducted.

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"THE FALL OF THE HOUSE OF USHER," POEM FOR ORCHESTRA (AFTER
THE STORY BY POE), OP. 27 . . . EDWARD BURLINGAME HILL

(Born at Cambridge, Mass., September 9, 1872; now living there.)

This orchestral work was composed in the summer of 1919 and revised during the fall and winter of 1919-20. The score calls for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, clarinet in E-flat, two clarinets in B-flat and A, bass clarinet, four horns, four trumpets (fourth *ad lib.*), three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tam-tam, harp, celesta, and strings.

The composer writes: "It was not my intention to depict the story scene by scene but rather to attempt to give in music an impression of the atmosphere of the story as a whole. For musical treatment I did associate the two themes with Roderick and Madeline Usher, but entirely without descriptive realism save possibly in the destruction of the house. Structurally the piece approaches closely the abridged sonata form, or sonata without development, with a short introduction and a coda."

* * *

"The Fall of the House of Usher" was first published in Burton's *Gentleman's Magazine and American Monthly Review*, owned and edited by William Evans Burton, a famous English low comedian. In 1839 Poe became the associate editor. The story was included in "The Tales of the Grotesque and Arabesque," by Edgar A. Poe, two volumes (Philadelphia, 1840).

* * *

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as it were mellowing and reflecting one ground tone, have the definiteness and precision of inlaid mosaic, or, like premonitions and echoes of the theme in music, they are so exactly calculated as to secure their end with the certainty of harmonic law itself. The sombre landscape whose hues Poe alone knew the secret of; the subtle yet not overwrought sympathy between the mansion and the race that had reared it; the looks, traits, and pursuits of Usher, its representative; and the at first scarce-felt presence of Madeline, his worn sister,—all is like a narrowing and ever-intensifying force drawing in to some unknown point; and when this is reached, in the bright copper-sheathed vault in which Madeline is entombed, and the mind, after that midnight scene, expands and breathes freer air, a hundred obscure intimations, each slight in itself, startle and enchain it, until slowly, as obscurity takes shape in a glimmer of light, Usher's dread discloses itself in its concrete and fearful fulfilment, and at once, by the brief and sudden stroke of death, house, race, and all sink into the black tarn where its glassy image had so long built a shadowy reality.

“Where every syllable tells, it is folly to attempt an analysis of the workmanship. By way of illustration, however, it may be well to remark on the mode in which the mind is prepared for the coming of Madeline, and made almost to share Usher's diseased acuteness of hearing, by the legendary tale, with its powerful and exclusive appeal to the senses; or to observe such a slight touch as the small picture painted by Usher—the interior of a long rectangular tunnel, deep in the earth, with low, smooth walls, closed and without a torch, yet flooded with intense rays—so clearly prophetic of Madeline's vault, gleaming with metallic lustre, of which, too, some reminiscence still survives in the mind when the same unnatural luminous exhalation glows from the under-surface of the storm clouds that press upon the turrets of the trembling house before its fall. Never has the impression of total destruction, of absolute and irremediable ruin, been more strongly given; had the mansion remained, it would seem as if the extinction of Usher had been complete. Doom rests upon all things within the shadow

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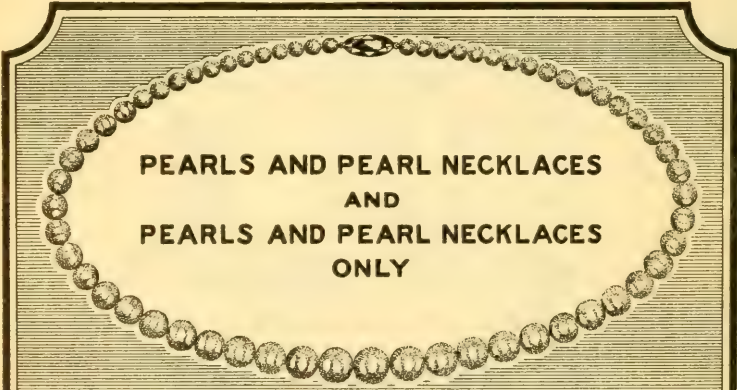
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of those walls; it is felt to be impending; and therefore, Poe, identifying himself with his reader, places the sure seal of truth on the illusion as he exclaims, 'From that chamber and from that mansion I fled aghast.' The mind is already upon the recoil, as it turns to view the accomplished fatality."—*George E. Woodberry*.*

MADAME HELEN STANLEY was born at Cincinnati, Ohio, on February 24, 1894. Having studied singing in Chicago, she made her first appearance in opera as Madame Butterfly in Puccini's opera on January 29, 1911, at the Würzburg Opera House. This led to an engagement for two seasons, during which she appeared as Marguerite, Elisabeth, Desdemona, Carmen, Tosca, Pamina, Mimi, and took the soprano rôles in "Contes d'Hoffmann." She made her first appearance in opera in the United States, as a member of the Chicago Opera Company, as the Prince in "Cendrillon," at Chicago early in the season of 1912-13. She was a member of this company for two seasons; of the Montreal Opera Company, 1914-15; of the Chicago Opera Company, 1915-16; of the Ellis Opera Company, fall of 1916. Her repertoire includes, besides the operas already named: "Don Giovanni" (Donna Elvira), "Jewels of the Madonna," "L'Amore dei tre Re," "Pagliacci," "Louise," "Manon," "Hérodiade," "Les Ranz des Vaches," "Königskinder," "Die Meistersinger," "Lohengrin," "Tiefland," "Natoma."

* "Edgar Allan Poe" (Boston, 1892).



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Her first appearance in concert in this country after her return from Europe was in New York in the fall of 1912 with Titta Ruffo. She has sung much in recitals and with leading orchestras. She was married to Loudon Charlton on October 3, 1917.

She sang for the first time in Boston at the Boston Opera House on March 7, 1914, when she took the part of Maliella in "The Jewels of the Madonna," being then associated with Messrs. Zenatello and Blanchart and Maria Gay. Mr. Moranzoni conducted.

She sang in Symphony Hall on February 11, 1917, with Harold Bauer, pianist, Schumann's cycle "Woman's Love and Life," and songs by Bishop, Rousseau, Scarlatti, Haydn, Beethoven, Mendelssohn, and Donna Elvira's aria in "Don Giovanni."

On March 3, 1917, she gave a recital in Jordan Hall: Songs by Sgambati, Zandonai, Scontrino, Bimboni, Brahms, Dvořák, Mahler, Marx, Bizet, Laparra, Duparc, Chausson, Burleigh, Carpenter, Campbell-Tipton, Gilbert.

On November 2, 1918, in Symphony Hall, she sang with Raoul Laparra, composer and pianist, his songs in "A Musical Journey through Spain."

A Life Long Treasure

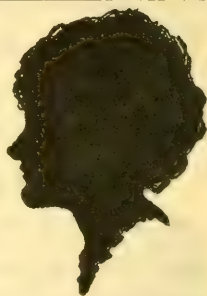
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**"INFELICE!" CONCERT ARIA FOR SOPRANO SOLO WITH ORCHESTRAL
ACCOMPANIMENT, OP. 94 . . . FELIX MENDELSSOHN BARTHOLDY**

(Born February 3, 1809, at Hamburg; died November 4, 1847, at Leipsic.)

The Philharmonic Society of London passed a resolution on November 5, 1832, asking Mendelssohn to compose for it "a symphony, an overture, and a vocal piece." The fee offered was one hundred guineas for the exclusive rights of performance during two years. The symphony sent was the "Italian"; the overtures—Mendelssohn sent two—were, perhaps, "Melusina"; certainly the "Trumpet"; the vocal piece was the aria "Infelice," which originally had a violin obbligato. The aria was sung for the first time at the Philharmonic concert of May 19, 1834. The singer was Mme. Caradori-Allan; the violin was played by Henry Blagrove.* Mendelssohn rewrote the aria, and omitted the violin obbligato. The second version is dated Leipsic, January 15, 1843.

The original aria was composed at Düsseldorf, where Mendelssohn had been appointed in 1833 "director of all the public and private musical establishments of the town for a period of three years, with a salary of 600 thalers." He resigned this position late in 1835.

Infelice! Già dal mio sguardo di diletto! La mia presenza l'iniquo non
sostenne, e pur odiar nol posso ancor! Rammenta al fin i falli, i tortisuoi,
risvegli la tua virtù! Scordati l'empio traditore! Amante sventurata! e
l'amo pur? Così fallace amore le tue promesse attendi— tu non mai rendi la
rapita quiete? Queste son le speranze, e l'ore liete!

Ah, ritorna, età felice,
quando accanto del mio bene
non conosci queste pene,
quando a me fù fido ancor.
Ah, se volgo gli occhi intorno,
mi rammento sempre il giorno,

* Henry Gamble Blagrove, born at Nottingham (Eng.) on October 20, 1811, died in London on December 15, 1872. At the age of five he played in public. His teachers were his father, Spagnoletti, Crotch, F. Cramer, Spohr. He was "one of the most distinguished of English violinists, and for upwards of thirty years occupied the position of concerto player and leader in all the best orchestras."

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 Invan, invano!
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 senza tormento nell' amor!
 E pur la memoria
 dei giorni d' amore
 l'amaro dolore
 può sol consolar.

I, unfortunate! He has forsaken me now indeed! He dared no longer return to brave my presence, yet in my heart I cannot hate him even now! Remember his misdeeds, the wrongs he's done thee, awaken thy sleeping pride? Banish from mind the ungrateful traitor! A lover true no longer! and still beloved? It is so thy word thou keepest, love, thou beguiler ever? restorest never peace to hearts thou dost ravish? What fair hopes did I cherish, what fondness lavish!

Ah, return, ye blissful moments,
 When, beside my love abiding,
 In his loyalty confiding,
 Naught I knew of doubt or pain.

Ah, whatever melts my vision,
 Calls to mind that hour Elysian,
 When I hearken'd to his vows.

Each leaflet on the bushes,
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 Tells of his love alone.
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Never contented,
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 Yet only fond mem'ries
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 Can lessen the anguish
 That dwells in my heart.

—English version by Dr. Theodore Baker.

The recitative begins B-flat major, Allegro vivace, 2-2. The aria begins B-flat major, Andante, 3-4.

The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, and the usual strings.

* * *

Maria Caterina Rosalbina Caradori-Allan * was born at Milan in 1800. She died from cancer of the tongue "at Surbiton," England, on October 15, 1865. Her father, an Alsatian, was the Baron de Munck. Her mother, of Russian descent, whose family name was Caradori, educated her musically, but without idea of a public career. Having sung in France and Germany, the young woman made her first appearance in opera at London as Cherubino at the King's Theatre, on January 12, 1822, and sang successfully at that theatre, for many years taking many parts. W. T. Parke, hearing her in 1822, described her voice as "sweet"; her singing "finished and delicate." The Earl of Mount Edgemont wrote that she always sang "sweetly." John Ebers, the manager of the King's Theatre, described her at length in his "Seven Years of the King's Theatre" (London, 1828): "Madlle. Caradori possessed so perfectly every qualification of a singer, considered without reference to the place in which she was now about to appear, that in a theatre requiring less physical power she would probably have been pronounced faultless. This deficiency did not prevent her from being correctly esti-

* Allan was the Secretary of the King's Theatre, London.

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mated as a valuable acquisition to the theatre; and with those whose object it is to be pleased rather than astonished, Caradori is a leading favorite. The mellow sweetness of her voice, so soft, so touching, was united with the truest expression of the feeling of which she sang, nor did she ever sing without calling forth emotions at once tender and powerful in all who heard her. If Caradori's singing possessed thus much interest, her acting had no less, perhaps rather from its unassuming grace and elegance than from more decided characteristics. . . . Her natural talents were aided by a knowledge derived from the careful study of her art, which appeared in the judicious conduct of her voice, and her chaste and elegant style of execution. Caradori, independently of her musical knowledge, is a very accomplished woman; she speaks and writes German, French, Italian, and English perfectly well, and draws most beautifully. It is comprising a great deal in a few words to say that Caradori's public excellences are only exceeded by the virtues of her private life." For a long and warmly appreciative account of her, see J. E. Cox's "Musical Recollections," vol. i., pp. 115-121. Having said that her intonation was "far more correct than usually appertained to the performers of the King's Theatre," Cox added, "In point of conception, Madame Caradori tempered the warmth of Italian sensibility with a chastity that was all but English, and whilst her own countrymen esteemed her more cold than comports with their fiery temperament, the English were delighted with the sweet and elegant, but obviously restricted, manner to which she at all times adhered."

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Her salary rose from £300 in 1822 to £1200 in 1827. Chorley described her as "one of those first-class singers of the second class, with whom it would be hard to find a fault, save want of fire. Elegance of person, purity of voice, a method beyond reproach, thorough musical skill, familiarity with many languages, were all combined in herself. Yet she only really pleased on the stage when she sang in such second parts as *Giulietta* to *Romeo*. Her *Zerlina* was correct but cold, and it seemed ere long, to be somehow agreed, by the tacit consent of every one that her place was not the stage, but the orchestra.* There, in every part of Europe, she subsequently found honorable and profitable occupation for many a year."

Although she sang in opera in the thirties—in Venice during the Carnival of 1830—she was known in England and elsewhere chiefly as a concert-singer. She took the soprano part in the first performance in England of Beethoven's Ninth Symphony and in the first performance of "*Elijah*" at Birmingham in 1846, when Mendelssohn was disappointed in her.

She visited the United States with an English opera company (1837–38), singing in "*The Barber of Seville*," "*Sonnambula*," "*Cinderella*," "*Love in a Village*," "*The Siege of Rochelle*." Her first appearance was at the Park Theatre, New York, on September 30, 1837, in "*The Barber of Seville*." Richard Grant White described her voice as a luscious soprano of unusual compass. "She was beautiful, with large liquid blue eyes and golden hair, and a complexion of milk and roses; with a fine figure, too, so that she

* By orchestra, Chorley meant what we call to-day the concert stage.—P. H.

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was quite as pleasing to the eyes as to the ears of her audience—a point hardly of secondary importance to a prima-donna. But Caradori, charming singer and beautiful woman, was entirely without dramatic power, and she therefore did not produce a great impression upon New Yorkers as an operatic vocalist. . . . It was as a concert-singer that she won her popularity and exercised a great and enduring influence for good upon the taste of the New York public. Her style was unimpeachable. No singing more pure and chaste than hers was ever heard; and its effect was greatly enhanced by her beauty and by the fact that singing, instead of distorting her face, increased the charm of its expression. . . . She often performed one little musical feat without making much fuss about it, as to which nearly twenty years afterwards Jenny Lind's managers blew trumpets and beat drums—that of so mingling her voice with a flute accompaniment that it was difficult, indeed, almost impossible, to tell one from the other.”

In Boston she sang in performances of “The Messiah” by the Handel and Haydn Society, December 31, 1837, and January 7, 1838. Her delivery of “I know that my Redeemer liveth” was “long remembered as a masterly performance, just in intonation and exquisite in taste.” There was an orchestra of twenty-three, eight of whom were volunteers. “Mme. Allan had agreed to sing on the following terms: After deducting \$60 for expenses she was to have three-fourths of the receipts. These amounted to \$569 at the first of the two concerts; at the second, \$480 were taken at the door.”

She gave four concerts in Boston in December, 1837.

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(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

"Eugene Oniegin," lyric scenes, in three acts and seven scenes, was composed in 1877-78. The Letter Scene was completed on June 18, 1877. The first performance of the opera took place on March 29, 1879, by students of the Moscow Conservatory, in the small theatre. The first performance in the Moscow Opera House was on January 23, 1881.

The libretto was arranged by the composer and K. S. Shilovsky from Poushkin's poetical romance (1833); but the idea of the opera originated with the singer Madame E. A. Lavrovsky.

Oniegin, a blasé dandy from Petrograd, visits Lensky in the country and through him meets Tatiana and her sister. Tatiana, a sentimental, unsophisticated young woman, falls at once in love with Oniegin. In the second scene, sitting in her moonlit chamber, after her nurse has left her, Tatiana, wondering how Oniegin can guess her secret, resolves in her innocence to write him a love-letter. She thus pours out her soul. The nurse hesitates about giving the letter to Oniegin, but at last consents.*

* For a striking description of Tatiana's character, see the address on Poushkin delivered by Dostoevsky on June 8, 1880, before the Society of Friends of Russian Literature, and published in Dostoevsky's "Journal d'un Écrivain" (Paris, 1904). He describes her as "the apotheosis of the Russian woman," approached only by Liza in Turgenieff's "Nest of Noblemen."



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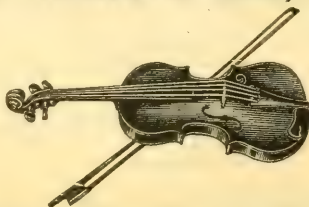
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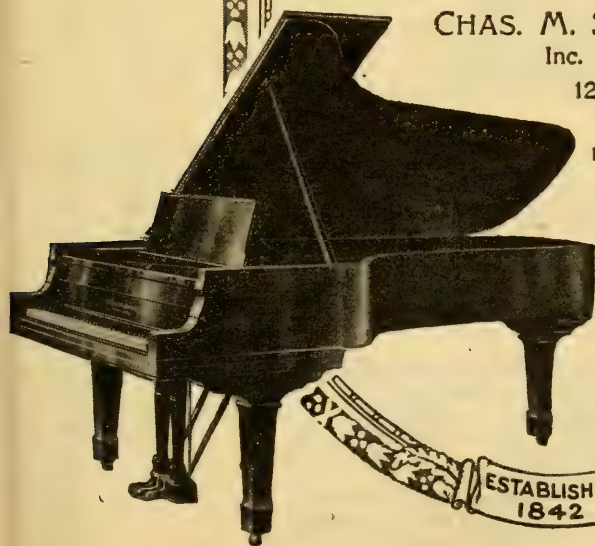
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The opera in concert form was performed at New York on February 1 and 2, 1908, by the Oratorio Society of New York, with the New York Symphony Society, in Carnegie Hall. Walter Damrosch conducted. The part of Tatiana was taken by Mary Hissem de Moss; that of Oniegin by Emilio de Gogorza.

The first performance of the work, as an opera, in the United States, was in Italian and at the Metropolitan Opera House, March 24, 1920. Larina, Flora Perini; Tatiana, Claudia Muzio; Olga, Frances Ingram; Filipjevna, Kathleen Howard; Oniegin, Giuseppe de Luca; Lenski, Giovanni Martinelli; Prince Gremin, Adamo Didur; Triquet, Angelo Bada; Zaretski, Milo Picco; A Captain, Louis d'Angelo; Guillot, Adam Lellmann. Arthur Bodanzky conducted.

It is said that in 1914 Medvedieff's Opera Company performed three scenes of the opera at the Star Casino in New York.

Tho' I should die for it, I've sworn now.
I first shall live each heartfelt longing,
Dumb hopes that many a year I've borne now,
Which yet unstill'd to life are thronging.
I quaff the poison draft of passion!
Now let desire his shackles fashion,
I see him here, in every place
I hear his voice, I see his face.

(She writes, then pauses.)

No, 'twill not do! Quick something different. How strange it is! It frightens me! How am I to begin it!

(Writes.)

I write to you without reflection!
Is that not all I need to say?
You may offend without correction,
You need but speak, and I obey.
But if for this sad fate of mine
A single spark of pity shine,
Ah, then at least you will not fail me.
First, I resolved to keep my secret,
And never, never speak that so
My love and longing you'd not know.

(She lays the letter aside.)



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Oh, deep within my heart my love must glow,
 None must suspect, to none must I express it!
 But, oh destruction rushes in upon my soul!
 I can no more this love of mine control!
 And now let come what may;
 'Tis done! I will confess it.

(Writes.)

What led you here to this our lonely home?
 Or what inducement seem'd to offer?
 Unknown by me, had you not come,
 The hopes, the fears, from which I suffer!
 My unexperienc'd emotion
 With time would soon have passed away,
 I'd for another ta'en a notion.
 And lov'd him with supreme devotion,
 And learnt a mother's part to play.

(She sits thinking; rising suddenly.)

Another!
 No, never any other,
 For any other I had loathed.
 Thou art by Fate for me appointed,
 I am by Heav'n to thee betroth'd.
 No empty dream by fate was given
 When blessed Hope to me it gave.
 'Twas God that sent thee me from heaven,
 My strength, my treasure till the grave.
 Oft in my dreams didst thou attend me;
 And tho' I knew thee not, I lov'd;
 How by thy glances was I moved.

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And to thy words how did I lend me!
 And once—no, no, it was no dream—
 I saw thee come, thou stood'st before me,
 My heart stopped beating; and then with rapture cried:
 "'Tis he! 'Tis he!"
 'Twas thou in slumber o'er me bending;
 Thou in my soul hast ever been;
 'Twas thou I met my way a-wending,
 Whom I, the poor and sick attending,
 Have always seen.
 Thy voice it was forever ringing,
 That in my heart was ever singing,
 Thy face that lulled to sleep at night,
 And many pretty names you'd make me,
 And then to new-born life awake me,
 And bring me hopes so pure and bright.

(She sits down again to write. Pausing as if to reflect.)

Art thou an angel watching by me?
 Art thou a tempter sent to try me?

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Give answer, drive those doubts away.
The face I dreamt, was that illusion?
Art thou a freak of fancy? Say!
Was all my joy a mere illusion?

(She rises again and walks to and fro in thought.)

No, come what may, to stand or fall,
My dream-face be my revelation.
Thou art my passion, thou my all,
In thee alone lies my salvation.
But think, ah! think, I've none but thee.
With none to understand or cherish,
Alone and helpless I must perish,
Unless my saviour thou wilt be.
I trust in thee. Be not offended;
But speak one word to comfort me,
But not reproach, as well might be,
For at a single word my dreams were ended.

(She goes quickly to the table and hastily finishes the letter. She stands up and seals the letter.)

'Tis finish'd. Ah, this trust of mine
Thou ne'er must punish, ne'er must chide me.
To thee, my vision-face divine,
To thee, thine honor, I confide me.*

* By courtesy of G. Schirmer, publisher of the opera. English version by Henry Grafton Chapman.



The advertisement is enclosed in a double-line rectangular border. On the right side, there is a crest featuring a shield with a fleur-de-lis in the center. The word "FOSS" is arched over the top of the shield, and "BOSTON" is written across the middle. Below the shield is a ribbon banner with the words "SUPER OMNIA". To the left of the crest, the word "Foss" is written in a large, stylized, cursive script. A thick, dark diagonal line cuts across the lower half of the advertisement, starting from the left and ending near the crest. Below this line, the word "Chocolates" is written in a bold, serif font. Underneath "Chocolates", the words "BOSTON-WINONA" are written in a smaller, all-caps, sans-serif font. At the very bottom, the phrase "The Ultimate in Candy" is written in a large, bold, serif font.

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SYMPHONY IN D MINOR, No. 4, OP. 120 . . . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at the Gewandhaus, Leipsic, under David's direction, December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841. On the thirteenth of the month, his wife's birthday, Marie was baptized



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and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipzig, December 6, 1841. Ferdinand David conducted. The programme included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second,"—the programme announced it: "Zweite Symphonie von Rob. Schumann (Andante, Allegro di Molto, Romanze, Scherzo, Finale) (D moll, Manuskript)"; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt ("Fantasia on Themes of 'Lucia'"); an aria from "Don Giovanni," sung by one Schmidt; Schumann's "Two Grenadiers," sung by Pögner; a Rhine wine song by Liszt for male chorus (sung by students); and a duet, "Hexameron," for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

The "Hexameron" was the feature of the concert, as far as the audience was concerned. Clara wrote: "It made a furore, and we were obliged to repeat a part of it. I was not contented: indeed,

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I was very unhappy that night and the next day, because Robert was not satisfied with my playing, and I also was vexed because Robert's symphony was not especially well performed. Then there were many little accidents that evening,—the carriage, forgotten music, a rickety piano stool, uneasiness in the presence of Liszt, etc." There was an audience of nine hundred.

Schumann was not satisfied with the symphony, and he did not publish it. In December, 1851, he revised the manuscript. During the years between 1841 and 1853 Schumann had composed and published the Symphony in C (No. 2) and the Symphony in E-flat (No. 3); the one in D minor was published therefore as No. 4. In its first form, the one in D minor was entitled "Symphonistische Phantasie."

The symphony in the revised and present form was played for the first time at the seventh concert of the Allgemeine Musikverein at Düsseldorf on March 3, 1853, in Geisler Hall. Schumann conducted from manuscript. The programme was as follows: Kyrie and Gloria for chorus and orchestra from a Mass by Schumann; Beethoven's Concerto in G major for piano (Clara Schumann, pianist); songs,—Mozart's "Veilchen," Schubert's "Forelle," and Mendelssohn's "Reiselied," sung by Miss Sophia Schloss; Symphony (D minor) for orchestra by Schumann "[Introduction, Allegro,

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Romanze, Scherzo und Finale in einem Satz]"; and, for the second part, "Vom Pagen und der Königstochter," Ballade by Geibel, with music for solo voices, chorus and orchestra, by Schumann. Miss Hartmann, Miss Schloss, and amateurs sang the solo passages in the Ballade. At this concert the selections from the Mass were performed for the first time.

The concertmaster, Ruppert Becker, made these entries in his diary concerning the rehearsals and the first performance of this symphony in Düsseldorf:—

"Tuesday, evening of March 1. Rehearsal for 7th Concert. Symphony by Schumann for the first time; a somewhat short but thoroughly fresh and vital piece of music. Wednesday, 2. 9 o'clock in the morning, 2 rehearsal for concert. Thursday, 3. 7th concert: Program.

"Of Schumann compositions these were new: symphony D minor, which he had already composed 12 years ago, but had left lying till now. 2 excerpts from a Mass: both full of the most wonderful harmonies, only possible with Schumann. I liked the symphony especially on account of its swing."

The performances that followed in order were at Düsseldorf, at the opening of the Lower Rhenish Festival, May 15, 1853, with Schumann conductor; Leipsic, Gewandhaus concert, October 27, 1853, Ferdinand David conductor; Cologne, November 8, 1853, Ferdinand Hiller conductor. The symphony was performed at a concert in Hanover led by Joachim, January 21, 1854, when Robert and Clara Schumann and Brahms were present. The programme included this symphony; Mozart's overture to "Die Zauberflöte"; Beethoven's Pianoforte Concerto, No. 5, played by Clara Schumann, who also played a Nocturne by Chopin and a Saltarello by Heller;

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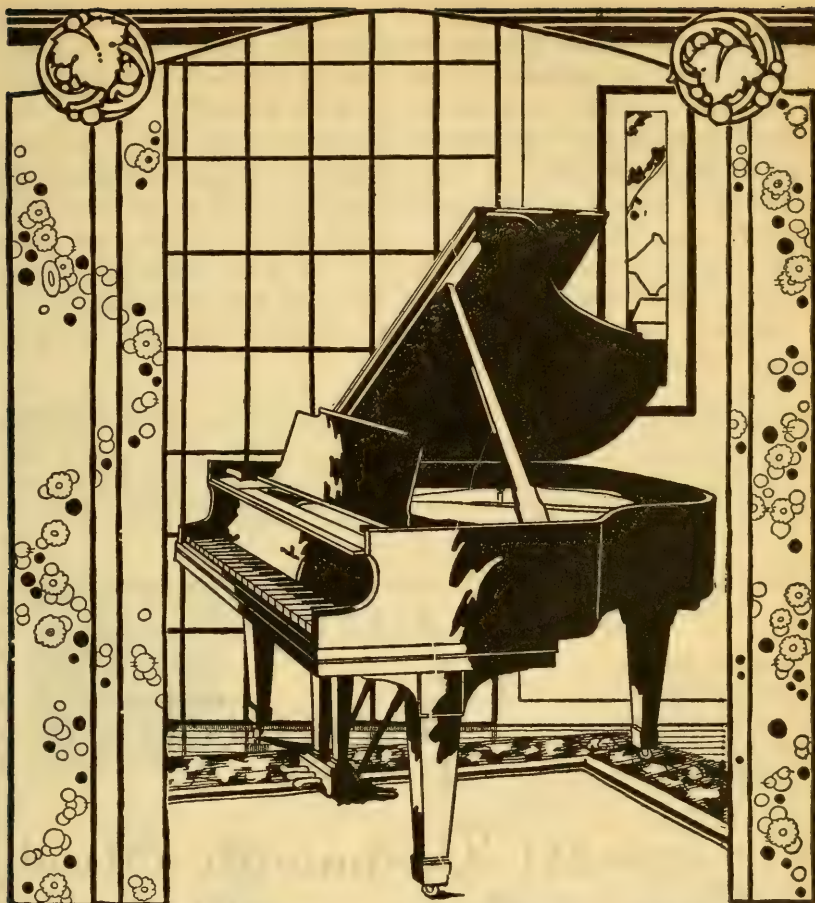
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Schumann's *Fantasie*, played by Joachim; Reitz's "Dithyrambe" (Schiller's poem) for male chorus and solo voice; Mendelssohn's "Festgesang an die Künstler." It was a festival occasion, and Schumann soon afterwards wrote to Joachim of his joy in the Königshaus and the excellent orchestra. Later came the news that on February 27 Schumann, crazed, had jumped into the Rhine.*

The symphony was dedicated to Joseph Joachim, and on the title-page of the manuscript was this inscription: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow†; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private. Düsseldorf, December 23, 1853. Robert Schumann."

The parts were published in November, 1853. The score was published the next month.

* For a full account of this visit and concert see Max Kalbeck's "Johannes Brahms," vol. i., pp. 167 *seq.*; Dr. Georg Fischer's "Opern und Concerte im Hoftheater zu Hannover bis 1866," pp. 259, 296; Andreas Moser's "Joseph Joachim," edition of 1898, pp. 133-136. Schumann in his letter to Joachim, dated Düsseldorf, February 6, 1854, wrote: "And I have dreamed of you, dear Joachim; we were three days together—you had herons' feathers in your hands, from which champagne flowed,—how prosaic, but how true! . . . The cigars please me very much. They have a Brahmsian flavor very strong but agreeable in taste. I see even now a smile stealing over his face!"

† In the year 1841, when the symphony was composed, Joachim was ten years old.

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The symphony was performed in Boston for the first time at a Philharmonic concert, led by Carl Zerrahn, February 7, 1857. The programme was as follows:—

Part I: 1. Symphony in D minor, No. 4, Schumann (first time in Boston); 2. Grand Fantasia for Violin, Ernst, Mr. Eduard Mollenhauer*; 3. Second Part from "Hymn of Praise," Mendelssohn (by request). Part II: 4. Grand Overture to Goethe's "Faust," Wagner (by request); 5. La Sylphide: Grand Fantasia, Mollenhauer, Mr. Eduard Mollenhauer; 6. Terzetto from "Attila" (with solos for clarinet, English horn, and bassoon), Verdi, Messrs. Schultz, de Ribas, Hunstock; 7. Overture, "Semiramis," Rossini.

John S. Dwight found many beauties in the new symphony; but he also said—and the year was 1857—that the orchestration of Wagner's "Faust" overture was "masterly": "clearer and more euphonious, it seemed to us, than much of Schumann's."

It was stated for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation,

* Eduard Mollenhauer, born at Erfurt in 1827, studied the violin with Ernst and Spohr. He landed in New York in 1853 as a member of Jullien's famous orchestra. He composed an opera, "The Corsican Bride" (New York, 1861), operettas, string quartets, violin pieces, songs, etc. He played as a soloist at Keith's Theatre in Boston in the season of 1905-06.



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especially in the wood-wind.* Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published, edited by Franz Wüllner. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second. This original version was performed at a Symphony concert in Boston, March 12, 1892. It was performed by the Philharmonic Society of New York, February 13, 1892. Wüllner brought out the Symphony at Cologne, October 22, 1889.† It was played later at Frankfort-on-the-Main under C. Müller, and on October 27, 1906, at Krefeld, at a Festival in memory of Schumann, Müller-Reuter conductor.

Brahms wrote to Heinrich von Herzogenberg from Vienna in October, 1886, about the original version:—

"My dear Friend:

* Schumann wrote from Düsseldorf (May 3, 1853) to Verhulst in Rotterdam that the "old symphony" was performed almost against his will. "But the members of the committee, who heard it lately, urged me so hard that I could not resist them. I have thoroughly re-instrumentated the symphony, and truly in a better and more effective way than it was scored at first."

† "The general interest aroused by this hearing suggested the publication of the score. It should be said, however, that something of the value and interest of this edition was discounted by the fact that it was not altogether faithful to the original score; for in places the editor—or editors—availed themselves of the version of 1851 where they thought that the effect would be improved."—Mr. Felix Borowski in the programme books of the Chicago Symphony Orchestra.

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"Schumann was so upset by a first rehearsal, which went off badly, that he subsequently instrumentated the symphony afresh at Düsseldorf where he was used to a bad and incomplete orchestra.

"The original scoring has always delighted me. It is a real pleasure to see anything so bright and spontaneous, expressed with corresponding ease and grace. It reminds me (without comparing it in other respects) of Mozart's G minor, the score of which I also possess. Everything is so absolutely natural that you cannot imagine it different. There are no harsh colors, no forced effects, and so on. On the other hand, you will no doubt agree that one's enjoyment of the revised form is not unmixed; eye and ear seem to contradict each other. . . . Had the Meiningen quartet been more reliable, I should have tried it there long ago. How is Joachim off for strings?

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It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, *Ziemlich langsam* (*Un poco lento*), in D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons. This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure; the time changes from 3-4 to 2-4.

The main body of this movement, *Lebhaft* (*Vivace*), in D minor, 2-4, begins *forte* with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is

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no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, Op. 47, and there is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, *Ziemlich langsam* (Un poco lento), in D minor—or, rather, A minor plagal—opens with a mournful melody said to be familiar in Provence, and Schumann intended originally to accompany the song of oboe and first violoncellos with a guitar. This theme is followed by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and violoncellos, and there is a second return of the contrapuntal work—now in D major—with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, *Lebhaft* (Vivace), in D minor, 3-4, presents the development of a rising and falling scale—passage of a few notes. The trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, *Langsam* (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme

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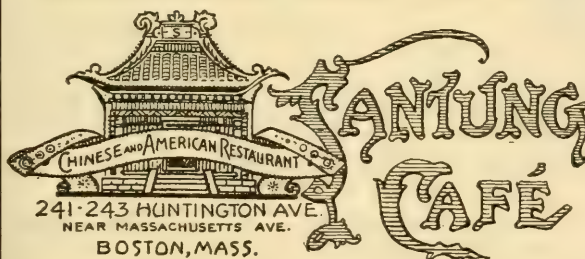
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of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and it is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly, with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.

ERRATUM: Programme Book of October 22, 23, 1920, page 175, third line from the top. For "Konus" read "Konius."

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a. "Honor and Arms" (Samson)	Handel
b. "Where'er you walk" (Semele)	Handel
II.	
a. Le Baiser	A. Goring Thomas
b. Aufenthalt	Schubert
c. Già il sole dal Gange (1649-1725)	Scarlatti
d. Pilgrims' Song	Tschaikowsky
III.	
a. "Con voi ber affé mi fia caro" (Carmen)	Bizet
b. A sera	Tosti
c. "Eri tu" (Un Ballo in Maschera)	Verdi
IV.	
Recit. "Thus saith the Lord"	
Aria. "But who may abide the day of His coming"—(Messiah)	Handel
V.	
a. Song from Omar Khayyam	Harris
b. Like stars in heaven	Mary Helen Brown
c. The Sea	MacDowell
d. Time enough	Ethelbert Nevin
e. The song that my heart is singing	MacDermid
f. Nature's adoration	Beethoven

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SYMPHONY IN E MINOR, Op. 98 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellingner sat out of doors

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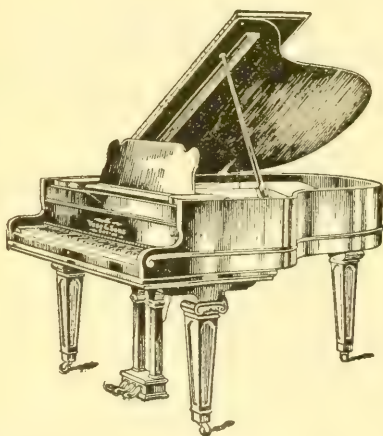
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with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose *Life of Brahms* contains 2,138 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabet von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885,



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for correction of the parts.* Bülow conducted it. There were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of

* Brahms wished that Elisabet could be present at this rehearsal: "You would be able to listen to the first movement with the utmost serenity, I am sure. But I hate to think of doing it, anywhere else, where I could not have these informal, special rehearsals, but hurried ones instead, with the performance forced on me before the orchestra had a notion of the piece."

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fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241-244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more



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acknowledgment from the master; and Brahms and his Vienna had parted forever.”*

* * *

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Mr. Kalbeck thinks that the whole symphony pictures the tragedy of human life. He sees in the Andante a waste and ruined field, as the Campagna near Rome; he notes the appearance of a passage from Brahms's song "Auf dem Kirchhofe" with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

* * *

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

* * *

* Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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On October 26, 1884, Elisabet von Herzogenberg wrote to Brahms: "Heinz's kindest regards, and he would like to know if the Fourth Symphony is true. Julius Röntgen declares it is, but Heinz says you would never have kept anything of the sort from us all this time; it would be too unkind of a generous person like you."

Max Kalbeck, the editor of the Herzogenberg correspondence, added this footnote: "Brahms was never known to discuss his plans or his compositions while they were in progress, but this did not prevent the wildest guesses and conclusions on the part of others. Röntgen could only have learned the fact by the merest chance." This statement about Brahms is not strictly true. Brahms wrote to Elisabet on August 29, 1885: "Might I venture to send you a piece of a piece of mine"—the first movement of the Fourth Symphony—"and should you have time to look at it, and tell me what you think of it? The trouble is that, on the whole, my pieces are nicer than myself, and need less setting to rights! But cherries never get ripe for eating in these parts" (*Mürzzuschlag*), "so do not be afraid to say if you don't like the taste. I am not at all eager to write a bad No. 4." He warned Bülow against the acerbity of this symphony. "I have often, while writing, had a pleasing vision of rehearsing it with you in a nice leisurely way—a vision that I still have, although I wonder if it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them."

Of course Elisabet was delighted and wrote rapturously and at great length to the composer. Brahms answered at various times

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telling her that she and her husband were the first, the only ones to see the symphony. "I am far from being so vain as to expect praise." He sent her his arrangement of the symphony for two pianofortes. "The Scherzo is fairly noisy with three kettledrums, triangle and piccolo. I question whether you will have the patience to sit through the Finale. It is very doubtful whether I shall inflict the piece on anybody else after this. Certainly Bülow would like to begin with it at Frankfort straight away on November 3 (1885). They choose to announce it here (Vienna), too, at their own risk." Even Elisabet began to make adverse criticism of certain details. In Berlin she heard Julius Grosser, a bookseller and journalist, who had been at Meiningen, give a glowing account of the symphony. "It was at Rubinstein's that he told us, and our poor host must have listened with very different feelings."

*
* *

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor, on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauer-symphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been described as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor; so is Rachmaninoff's Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure

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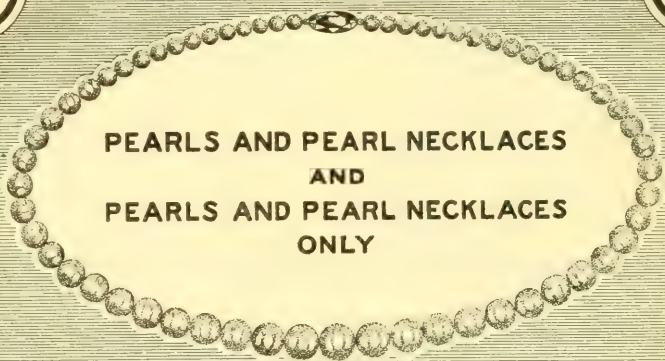
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of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, violoncellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived. The third movement, *Allegro giocoso*, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with *Finale*, an artfully contrived *Ciaccona* of antique form, but of modern contents. The first eight measures give the 'title-page' of the *Ciaccona*. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme

* Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.



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enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfin Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739-91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by

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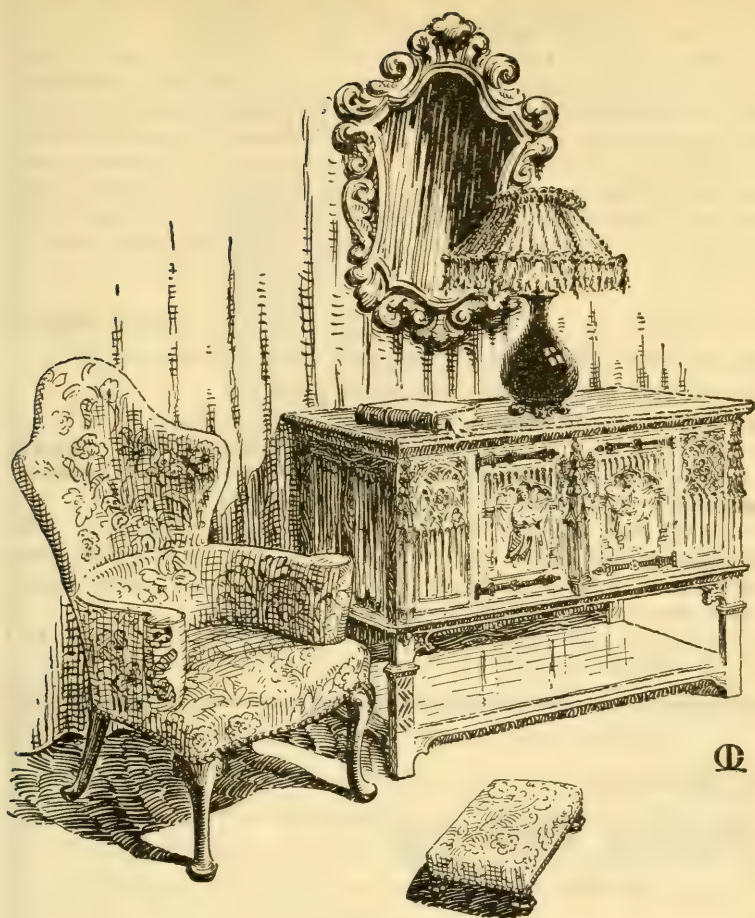
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flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast. Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

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(Born at Ballenstedt, March 3, 1867; now living at Baltimore, Md.)

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"The second one, *Quasi adagio*, is a little more elaborate. The main theme of a pastoral character is played by the English horn. It is followed by a little development, combined with a new theme and then ended by the reappearance of the first one.

"The third one is in the character of a Minuet, viz., plain and simple.

The Musical Quarterly

—for October—

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*
*
*

Mr. Strube, having received his first instruction from his father, who was town musician in his native place, studied for four years at the Leipsic Conservatory,—the violin with Adolf Brodsky, the pianoforte with Aloïs Keckendorf, and composition with Carl Reinecke and Salomon Jadassohn. He taught at the Conservatory of Music at Mannheim. In 1891 he came to the United States and was engaged as one of the first violins of the Boston Symphony Orchestra. He resigned this position in the spring of 1913 to become chief teacher of theory and composition at the Peabody Conservatory of Music at Baltimore. For several years he conducted the Popular Concerts of the Boston Symphony Orchestra and also the orchestral pieces at the Worcester County (Mass.) Music Festivals.

The following compositions by Mr. Strube have been performed at concerts of the Boston Symphony Orchestra in Boston. The pieces performed for the first time at these concerts are marked with an asterisk. Those performed for the first time are marked with two asterisks.



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 1901, April 20, Rhapsody for orchestra, Op. 17.**
 1904, March 12, Fantastic overture, Op. 20.**
 1905, April 22, Symphonic poem, "Longing," for viola and orchestra** (viola, Émile Féir).
 1905, December 23, Concerto in F-sharp minor, No. 2, for violin and orchestra** (Timothée Adamowski, violinist).
 1906, December 29, Concerto in F-sharp minor, No. 2, for violin and orchestra (Timothée Adamowski, violinist).
 1908, March 28, Two symphonic poems for orchestra and viola solo: "Longing"; Fantastic Dance** (Émile Féir, viola).
 1909, April 3, Symphony in B minor.**
 1909, October 30, Concerto in E minor for violoncello and orchestra** (Heinrich Warnke, violoncellist).
 1910, March 19, Comedy overture, "Puck,"**
 1910, October 29, Comedy overture, "Puck."
 1912, January 20, Symphony in B minor.
 1912, April 27, Fantastic dance for viola and orchestra (Émile Féir, viola).
 1913, January 25, Two symphonic poems: "Narcissus and Echo"***; "Die Loreley."**
 1915, February 27, Variations for orchestra on an original theme.**
 1918, April 19, Fantastic dance for viola and orchestra (Émile Féir, viola).

Since he left Boston, Mr. Strube has written the following works:
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"THE FOUNTAINS OF ROME," SYMPHONIC POEM BY OTTORINO RESPIGHI

(Born at Bologna, Italy, July 9, 1879; now living at Rome.)

"Fontane di Roma," composed in 1916, was performed for the first time on February 10, 1918, at one of a series of concerts given in Rome under the direction of Arturo Toscanini, for the benefit of artists disabled in the great war. The programme of this concert included also Glinka's "Kamarinskaya," d'Indy's "Istar" variations, Saint-Saëns's "Danse Macabre," the overture to "Saul" by Bazzini, Mozart's D major symphony, and the overture to Smetana's "The Sold Bride." After the performance of Respighi's symphonic poem, Toscanini was thrice recalled.

The first performance in the United States was at a concert of the Philharmonic Society, New York, on February 13, 1919.

The argument of the poem is printed in the score in Italian, French, and English.

The Fountain of Valle Giulia at dawn.

The Triton Fountain in the morning.

The Fountain of Trevi at mid-day.

The Villa Medici Fountain at sunset.

In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.

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orchestra introduces the second part, "The Triton Fountain." It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme, borne on the undulations of the orchestra. It is the Fountain of Trevi at mid-day. The solemn theme, passing from the wood to the brass instruments, assumes a triumphal character. Trumpets peal; across the radiant surface of the water there passes Neptune's chariot, drawn by sea-horses and followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance.

The fourth part, the "Villa Medici Fountain," is announced by a sad theme, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.

The score calls for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, Glockenspiel, a bell, two harps, celesta, pianoforte, organ (*ad libitum*), strings.

Respighi first studied music with his father. Entering the Liceo Musicale in Bologna, he studied the violin with Federico Sardi and composition with Giuseppe Martucci. He also had lessons from Luigi Torchi. Graduated in 1901, he visited foreign countries. Living for a time in Russia, he studied at Petrograd with Rimsky-Korsakoff, later, in Berlin, with Max Bruch. He was appointed professor of composition at the Liceo Musicale, Bologna. Since 1913 Respighi has taught composition at the Royal Academy of Saint Cecilia at Rome.



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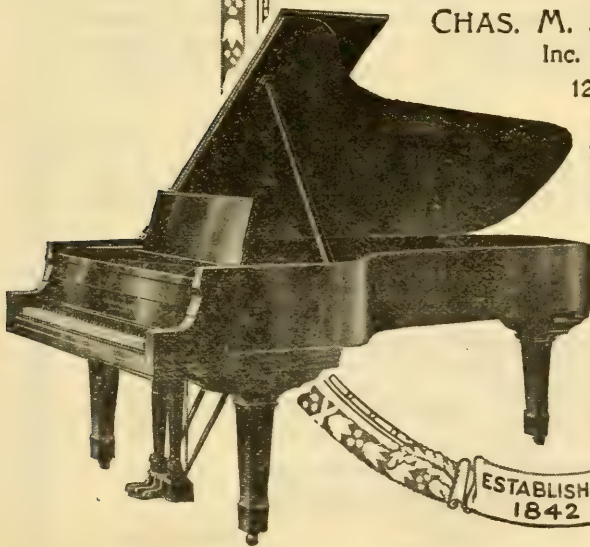
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The list of his compositions includes these operas: "Re Enzo" (Corso Theatre, Bologna, 1905); "Semirama" (Municipal Theatre, Bologna, 1910), "Maria Vittoria"; "Aretusa," a cantata for mezzo-soprano and orchestra; a lyric poem, "Il Tramonto," for voice and string quartet; "Dramatic" symphony; "Suite all' antica" for strings and organ; Suite in G minor for orchestra; Notturmo and Burlesca for orchestra: a pianoforte concerto; Two concertos for violin and orchestra; a quintet; String quartet in D major; String quartet in D minor; a violin sonata; songs; pieces for organ, violin, and for pianoforte. The opera "Semirama" contains a symphonic "divertimento," "The Dance of Aurora," which has been frequently played at European concerts, including one of the "Matinées Nationales" at the Sorbonne.

He arranged Monteverdi's "Lamento d' Arianna" for vocal parts and orchestra; Vitali's Ciacona in G minor and Bach's violin sonata in E major for violin, string orchestra, and organ.

In June, 1920, Mme. Pavlova brought out in London, "Le Astuzie femminili," music by Cimarosa, recitatives after his manner, orchestration by Respighi.

On June 5, 1919, the Diaghileff Russian Ballet at the Alhambra, London, brought out the ballet "La Boutique Fantasque," music from Rossini's pianoforte pieces of his later years arranged by Respighi. "Rossini's music," wrote Ernest Newman, "gave us a new respect for that extraordinary personality: there is no other music that has this precise flavor of audacity, wit, humor, and cynicism." The chief dancers were Lydia Lopokova, Lydia Sokolova, Leonide Massine, Leon Weizikowsky, and Enrico Cecchetti. Henry Defosse conducted.

At the Quirino, Rome, in the early summer of 1920, Mme. Leonidoff and her Russian ballet company performed "La Fantasia Indiana," music by Glinka and Rimsky-Korsakoff, orchestrated by Respighi; "Les Chansons Arabes," music by Borodin and Rimsky-Korsakoff, orchestrated by Respighi; "La Pirrica," sculptures and frescoes of Grecian antiquity, music by Chopin, orchestrated by Respighi.



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"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, February 22, 1896. It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, October 13, 1916, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp is one of them, translate it "after an old rogue's tune."

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Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Mr. Krehbiel suggests, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Mr. Krehbiel well says: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

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When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation



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in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (Andante comodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, *Sehr lebhaft* (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes,

* It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.



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clarinets, violas, violoncellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thoroughgoing adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the

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rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: Gemächlich (Andante comodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he way-lays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near (violoncellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum,

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to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, violoncellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got

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the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he

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was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contradicted Mr. Klatte.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in D, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

*
*
*

"TILL EULENSPIEGEL

"This piece is like an hour of new music at the madhouse,—clarinets describe distracted trajectories, trumpets are always muted, horns foresee a latent sneeze and hurry to say politely, 'God bless you!' a big drum makes the boum-boum that italicizes the clown's kick and gesture. You burst with laughter or howl in agony, and you are surprised to find things in their usual place, for if the double-basses blew through their bows, if the trombones



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rubbed their tubes with an imaginary bow, and if Mr. Nikisch were found seated on the knees of an Ouvreuse, all this would not surprise you. But in spite of this the piece is full of genius in certain ways, especially in the prodigious surety of the instrumentation, and the mad spirit that sweeps one along from beginning to end."—CLAUDE DEBUSSY.

* * *

These musical works have been founded on the pranks of Till:—"Eulenspiegel," Singspiel by S. Schmidt (Königsberg, 1806, text by Kotzebue); Rungenhagen (about 1815); Ad. Müller (Vienna, about 1825).

"Eulenspiegel," musical comedy in two acts, music by Cyrill Kistler (Würzburg, 1889).

"Till Eulenspiegel," opera in two acts and an epilogue, by E. von Reznicek (Karlsruhe, January 12, 1902). Mme. Mottl, Gertrudis; Bussard, Eulenspiegel; Felix Mottl, conductor. The three sections are entitled "Youthful Pranks," "How Eulenspiegel went a-wooing," "Till Eulenspiegel's Death." In the libretto Eulenspiegel, after his fun, after his heroic deeds in leading a revolt of peasants against rapacious knights, dies in the hospital at Mölln. The heavens open, and he recognizes among the angels his wife Gertrudis, who promises him he shall never be forgotten on earth.



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"Thyl Uylenspiegel," lyric drama in three acts, text by Henri Cain and Lucien Solvay, music by Jan Blockx, was produced at the Monnaie, Brussels, January 18, 1900. The libretto is founded on the epic legend by Charles de Costar. The action is in Bruges; the time is that of the Duke of Alva's oppression. The characters are symbolical; the hero is the mind of the people of Flanders; Nelle, its heart; Soetkin, its valiant mother; Claes, its courage; Lamme, its belly. The chief singers were Miss Ganne, Miss Goulancourt, and Messrs. Imbart de la Tour Gilibert, Dufranne, and Pierre d'Assy. For a study of the opera with an incidental inquiry into the legend of Till Eulenspiegel see Robert Parville's "Thyl Uylenspiegel" (Brussels, 1900). This opera has been revised.

Strauss's "Till Eulenspiegel" served as the music to a ballet arranged by Waslaff Nijinsky. This ballet was performed at the Boston Opera House on November 6, 1916, when Mr. Nijinsky took the part of Till. The scenery was by Robert E. Jones. Anselm Goetzl conducted. The bill also included "Les Papillons" (first time here), "Le Spectre de la Rose" (first time here), and "Thamar."

The first performance of this ballet was by the Diaghileff Ballet Russe at the Manhattan Opera House, New York, October 23, 1916, when Mr. Nijinsky was then supported by Mmes. Revalles, Doris, Pflanz, Sokolova, and Messrs. Kremneff, Kegler, Pianowski, Kostrovsky, Svereff, and Kostecki. Mr. Goetzl conducted.

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There has long been a dispute as to whether Tile Eulenspiegel lived and played his pranks in the flesh. According to Murner, who was an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger, in Brunswick; he wandered through Germany, Italy, Poland, and died of the plague at Mölln, near Lübeck, in 1353 or 1350. It is true that his tombstone, with an owl and looking-glass on it, is still shown at Mölln, and there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited with ponderous care Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century, and that Murner, in writing his books, made use of an old manuscript in Low German.

The Flemish claim Tile as their own. They insist that he was born at Damme, near Bruges, and that he died there, and there, too, is his tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says his stone is the stone of a poet Van Marlant, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; and the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterwards.

It is said that Tile's father was named Claus, or Claas, and his mother's name was Anna Wibeke. Tile is thus described by Eugene Bacha, a Belgian: "A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond, who

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always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow, with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet, and he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road, talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimbleness of wit over bourgeois dullness, foolish haughtiness, and vanity."

Some think that Murner, then in open revolt against the clergy, told the life of Tile as a satire in behalf of religious revolt, to throw ridicule on smug monks, vicious lords, egoistic bourgeois. Others would have the satire general; Eulenspiegel, the looking-glass of

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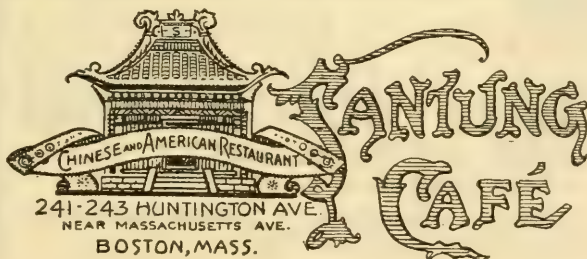
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owls, stands for the mirror of humanity, just as the Fleming speaks of the vulgar crowd as *hibous*, and the top gallery in Flemish theatres is called the *uylenkot*, the owl-hole.

The first printed edition of any life of Eulenspiegel is Murner's, published at Strasbourg in 1519; this was too Rabelaisian to please the religious censors, and it was expurgated. A second edition was published at Cologne about 1530, and it was reproduced in photolithographic form at Berlin in 1868. The book became popular. It was reproduced in one form or another, and with changes to suit the locality, in France,—there were at least thirty versions,—England, Italy, Denmark, Bohemia, Pologne. And there are imaginative works based on or inspired by his life,—works by Tschabuschnigg, Böttger, J. Wolff, K. Schultes. See also Simrock's *Volksbücher* (1878). The original text of Murner was reprinted by Knust (Halle, 1885).

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SYMPHONY IN C MAJOR (K. 425) . . . WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This symphony is numbered 6 in Breitkopf and Härtel's first edition of the score; 5 in the four-hand pianoforte arrangement by Jules André; 44 in the index of Köchel's catalogue; it is also numbered 36.

The date of composition is given by Köchel as November 3, 1783. Otto Jahn wrote: "A second symphony was written by Mozart in great haste on his journey through Linz in November, 1783; it was apparently that in C major (425 K.), which, with another short symphony in G major (444 K.) bears traces of Haydn's influence, direct and indirect. Several years lie between these symphonies and the next in D major (504 K.)." This last-named symphony was composed at Prague in December, 1786, and is without a minuet.

Köchel has this note: "According to H. F. Niemceczek, it [the symphony in C major] was dedicated by Mozart to a Count von Thun: this may be looked upon as decisive that this symphony is the one composed in Linz, as Mozart was very kindly taken up by Count Thun, and the dedication of his symphony, written in Thun's house, is accordingly natural." Niemceczek is the only authority for this dedication: the autograph score has disappeared.

This young Count Thun was the brother of the Count Thun in Vienna. Mozart wrote to his father from Linz on October 31, 1783, describing his journey; how at Lambach he had attended mass and accompanied the *Agnus Dei* on the organ; and also played on a clavichord and the organ for the prelate. At Ebersberg he met the young Count Thun,

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who told him that his father had been awaiting him for a fortnight and that when Mozart arrived at Linz he should stay with him. Mozart told him he would first go to an inn, but when he arrived at the gate of Linz, there was a lackey to take him and his wife to the Count's. "I cannot say enough how we are overwhelmed with courtesies at this house. As on November 4th I shall go to a concert at the theatre and because I do not have a single symphony with me, I am writing at breakneck speed a new one which must be ready for it."

Jahn discusses at length the question whether this symphony was the one in C major played to-day. He admits that the one in C major must have been written before 1784; that from its nature it should be put in the Vienna period of Mozart's activity. He also admits that there is ground for thinking that André was right in thinking the Linz symphony was one in G major—one without a minuet, but with an introduction *Adagio maestoso*—to the first *Allegro*.

During this sojourn at Linz, Mozart drew an "Ecce Homo" for his wife and wrote on the sheet: "dessiné par W. A. Mozart, Linz ce 13 Nov. 1783, dédié à Mme. Mozart son épouse." He wrote this, as he said in a letter to Härtel, to show "that he had a talent for this also."

The last performance of this symphony at a concert of the Boston Symphony Orchestra in Boston was on March 17, 1900. The programme also included: Beethoven's Pianoforte Concerto No. 4 with cadenzas by Dohnányi (Mr. Dohnányi, pianist); Strauss's "Thus Spake Zarathustra," and Weber's overture to "Oberon." Mr. Gericke conducted.

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ciation on November 23, 1871; a second was on January 9, 1873. The Boston Symphony Orchestra performed the symphony on November 18, 1882.

The symphony is scored for two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

It opens with a short Introduction, Adagio, C major, 3-4 time. Michel Brenet (Marie Bobillier) in "Histoire de la Symphonie à orchestre" (Paris, 1882) calls attention to the fact that in this symphony Mozart for the first time wrote an Introduction for his first Allegro: "no longer the inevitable march as in the first movements of a Serenade, but an Adagio in 3-4 such as Mozart had heard in Haydn's symphonies with which his sojourn in Vienna had better acquainted him." Mozart had already written forty-three symphonies. In 1783 he was twenty-seven years old.

The main body of the Allegro, Allegro spiritoso in C major, 4-4 time, begins with the first theme piano in the strings. The forte antithesis in the full orchestra leads to a subsidiary of passage work. The quieter second theme is in G major. The free fantasia is short, consisting chiefly of passage-work. The recapitulation is regular, and there is a longer coda than was customary with Mozart.

The second movement, Poco adagio, F major, 6-8 time, is in the sonata form. The first theme given out by the strings is developed by fuller orchestra. A short subsidiary in C major leads to the second theme, a flowing cantilena (first violins) in C major and C minor. The free fantasia is rather elaborate.

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The third movement, Menuetto, C major, is in the simplest minuet form. The trio is in the tonic.

The fourth movement, Presto, C major, 2-4 time, has three distinct parts. Two themes in C major are followed by extendedly developed themes in G major, after which the first theme returns. "Some of these themes," said Mr. Aphorp, "might be taken as subsidiary to others by those anxious to preserve the symphonic nomenclature; but it is nearer to the fact to call this first part of the movement—like that of the first movement in Beethoven's Ninth Symphony—a mere succession of several different themes, each of which has its own character, but reflecting little of the usual relations of first, second, and conclusion theme." The free fantasia consists chiefly of transitional passage-work. There is a short coda.

* * *

Sir Charles Stanford in "A History of Music" by Stanford and Forsyth (New York, 1916) has this to say about Mozart:—

"It is a curious commentary on the subtle character of Mozart's creations that almost every music lover only reaches the point of adequate appreciation of his work, when his judgment has become matured. When one is a child, he speaks as a child; but when one is old, he puts away childish things, or rather, what we once imagined to be childish turns out to be nature. His simplicity of expression is so perfect that it gains with repetition. It is not the simplicity of a superficial or vapid mind, but the natural expression of a highly trained



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and deeply sensitive one. The harmonic effects are never calculated even when they are most surprising, as in the Introduction to the C major Quartet, or the slow movement of that in E-flat. The ingenuity of his canonic devices is so concealed that an ignoramus can appreciate the music for itself without any idea of the complexity within. He wrote perfectly for the orchestra, but no less so for the human voice, and never crushed the latter with the former. He reached a point in symphonic work, with his last four works in that form, which has never been excelled within its own limits, although Beethoven climbed greater and larger heights when he enlarged frontiers which gave his predecessor sufficient room: but any observant eye can see in the E-flat symphony the prototype of the Eroica. The string quartets are unsurpassable for workmanship, for charm, and for perfection of instrumental treatment. The most sympathetic, lovable, generous of composers, he richly deserved the recorded tribute of his brother Freemasons, '*Orpheum vix superavit.*'"

* * *

"Mozart did not change the general form of the Haydn symphony: allegro, andante, minuet, finale. He nearly always adopted the plan of the master of Rohrau for his allegros; with him as with the composer of 'The Creation,' the introduction is optional, the four movements are written respectively in the same keys; the minuet has the same cut, but it has a prouder, more modern air; the andante resembles the more serious form of Haydn, but Mozart abandoned (in the symphony at

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least) the classic variations; and Mozart's andante is often like unto an aria or a German Lied. His finales, like those of Haydn, have not the fixed form of an invariable manner; they often take the form of the rondo, but in a freer way. And in the fugue of the symphony in C major, Mozart gives the model for adapting the austere and virile forms of the seventeenth century to modern harmony and instrumentation."—MICHEL BRENET.

Mr. REINALD WERRENRATH, baritone, was born in Brooklyn, N.Y., on August 7, 1883. He went back to Copenhagen with his parents, where they lived for two years, and then returned to Brooklyn. When he was ten years old he began to study the violin, but five years later he turned his attention to singing. His first teacher was his father,* a Danish tenor of high reputation in Europe and this country. Later, young Werrenrath studied with other teachers in this country. Hav-

* George Werrenrath, a native of Copenhagen, having sung in opera and concert in European cities, came to the United States in 1876, when he made Brooklyn his home. Solo tenor of Plymouth Church, he was associated with Theodore Thomas in concert trips and he sang in opera—"Faust," "Der Freischütz," "Lohengrin." His first appearance in Boston was at a Theodore Thomas concert on November 20, 1876, when he sang an air from Handel's "Sosarme" and Clay's "Sands of Dee." It is said that he was the first in this country to give a series of song recitals (February, 1877, with Carl Wolfsohn, pianist). Mr. Werrenrath died at Brooklyn in 1898.

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ing attended the schools in that city, he entered New York University. At college he led the Glee Club, and for four years was the conductor of the University Heights Choral Society. He sang in several church choirs. In 1908 he attracted attention by singing the music of Carac-tacus in Elgar's oratorio of the same name at the Worcester (Mass.) Festival. In 1913 he gave recitals in London, Paris, Berlin, and else-where; he again sang in London last summer. He made a tour of the United States with Mme. Farrar in 1915, and a tour to the Pacific Coast in 1918. He was engaged at the Metropolitan Opera House in 1918, and made his début as Silvio in "Pagliacci," February 19, 1919.

He has sung with the leading orchestras of this country.

Mr. Werrenrath gave a concert with Beatrice Harrison, violoncellist, on January 15, 1914, in Jordan Hall; sang in Symphony Hall with Mme. Samaroff on November 15, 1914; with Mme. Farrar on October 30, November 14, 1915. In October, 1917, he gave a recital; on March 26 and April 2, 1918, he sang with the Boston Symphony Orchestra in a performance of Bach's Passion Music according to Matthew. On May 2, 1919, he sang at a concert of the Boston Symphony Orchestra when Saint-Saëns's "The Lyre and the Harp" was performed here for the first time. He gave recitals on November 7, 1919, and January 17, 1920; on April 4, 1920, he sang the music of Mendelssohn's "Elijah" at a Handel and Haydn concert; and on October 10 he sang with E. Robert Schmitz in Symphony Hall.

He has composed male choruses and edited the "New Arion" and "Modern Scandinavian Songs."

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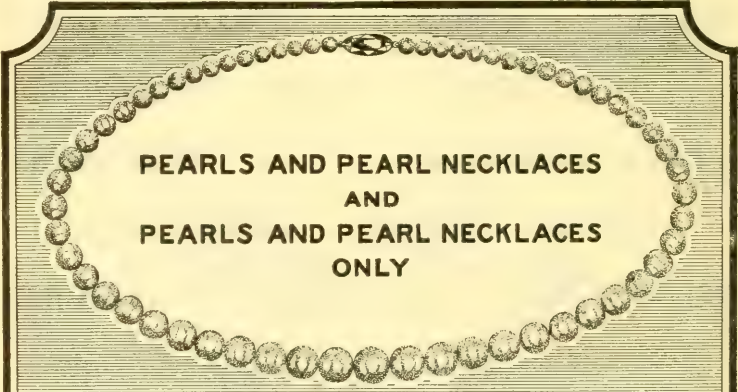
"A Drunkard" was composed at Pittsfield, Mass., in September, 1915; the remaining songs were written in New York in June, 1917. The author of the poems is Witter Bynner.* He based them on incidents described in Stephen Graham's volume of travel sketches, "Undiscovered Russia." The poems were published in 1918 in the *Metro-politan Magazine*.

These songs were first performed at a concert of the Chicago Symphony Orchestra at Chicago, November 15, 1918. The singer was Mr. Werrenrath.

I. A DRUNKARD

They ask me what I sing about. Who knows?
Vodka bakes me in my innards,
Drops of it are on my beard,
And though something is the matter,
I am comforted and cheered.

* Witter Bynner, poet, dramatist, lecturer, teacher, was born at Brooklyn, N.Y., on August 10, 1881. He was graduated from Harvard University in 1902, and in 1911 he was the Phi Beta Kappa poet at Harvard. He was the assistant editor of *McClure's Magazine* and literary editor of McClure, Phillips & Co. (1902-06), advisory editor with Small, Maynard & Company (1907-). In 1918-19, he taught English in the University of California. He has delivered many lectures and contributed many articles to periodicals. Among his published works are: "Young Harvard" (1907); "An Immigrant" (1912); Plays: "Tiger" (1913), "The Little King" (1914); "Iphigenia in Tauris" (1915), "Any Girl" (1917), "The New World" (1915); "Grenstone Poems"; "A Canticle of Praise" (1919); "The Beloved Stranger" (1919). He and Arthur D. Ficke wrote, under the pseudonyms Emanuel Morgan and Anne Knish, "Spectra" (1916).



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Vodka burns me in my innards,
Drops of it are on my beard,
And I find my wife as wicked
As I feared;

For she barred the door against me,
And I haven't any roof.
O, she sent the devil walking
On his hoof!

The canary puts her babies
In a little cosey nest,
And the wolf, for all his prowling,
Goes to rest;

But I haven't any family,
And I might as well be dead.
O, I haven't any corner
For my head.

They ask me what I sing about. Who knows?
Vodka burns me in my innards,
And I'm crying in my beard,
And yet nothing is the matter.
I am comforted and cheered.

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II. A CONCERTINA PLAYER

I lost my eye by hoping to be rich.
They built a factory, some Germans did,
And people said to all the boys:
"Go work there and be rich!"
Yet when they took my eye
With their machinery,
They made me this,
They made a man of me.
They turned me to my music.
Tramping, never starving,
In prison, never sorry,
My music and my freedom,
And the road—
The earth my hostess,
And the sun my host.
I earn my coopecks at the beer-houses,
Or on a pilgrimage.
And shall I tell you?
I often play for beggars,
And they pay me.

III. A REVOLUTIONARY

Father, I wanted to come back and make you know.
I could have shown you.
Nothing has hurt me like your misunderstanding me.
And you, my mother,
Your honey-lips, your apple-cheeks,
Could I have kissed them and had comfort from them
And been comforting to you,
It would not be so hard.
I shall be here ten months before it happens.
Perhaps they'll let you see me—
Come, if you can!
I have no sweetheart except you and earth,
And earth is a strange sweetheart.
It sees me strong and young and beautiful,
Yet has no wish for me.
I must give up, go out.
I who have cared so much!

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IV. A Boy

On the edge of the narrow river
 My little dear sits
 With her little white feet in the water.
 Overhead in the air the gay geese fly—
 Fly away, gray geese, fly away!
 For your touch might ruffle the water,
 Or your shadow darken it.
 And I should not see them so clear—
 Her darling white feet.

V. A PROPHET

To-morrow is Elijah's day!
 The world comes to an end!
 Release your souls, release your souls
 Before that day!
 For whoso in his body keeps his soul
 Upon that dreadful day
 Is damned.
 Hang yourselves, drown yourselves,
 Die by the knife, the gun, the rope—
 All shall please God!
 And if your women and your children falter,
 Then kill them first.
 The cheerful giver pleaseth God!
 I take my leave of you, I lead the way.
 Hand me the rope, make sure the noose will slip.
 Forgive me if I have not saved your souls.
 And I forgive you for not listening.
 My mother I forgive for bearing me,
 My father for begetting me,
 Mankind for being like me.
 So farewell! Receive me, God!

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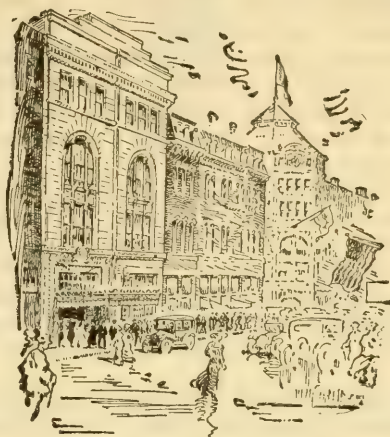
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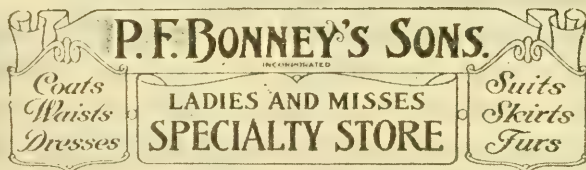
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Mr. Mason's grandfather was Lowell Mason; his uncle William Mason was a celebrated pianist and teacher of the pianoforte. The composer of "Russians" was graduated from Harvard University in 1895. He studied music in this country with Ethelbert Nevin, George W. Chadwick, and Percy Goetschius. In the summer of 1913 he studied in Paris with Vincent d'Indy. In 1914 he was appointed associate professor of music at Columbia University, New York. His chief musical works are as follows:—

Symphony in C minor, Op. 11 (played by the Philadelphia Orchestra in 1916); "The Pageant of Cape Cod," Op. 12 (the prelude was played by the Symphony Society of New York in 1916); Pianoforte quartet in A major, Op. 7 (Kneisel Quartet, Boston, December 1, 1914; Mr. Gabrilowitsch, pianist); Pastorale for violin, clarinet, and pianoforte, Op. 8 (1913); Intermezzo for string quartet; Sonata for violin and pianoforte, G minor, Op. 5; Pictures for pianoforte, Op. 9; Elegy for pianoforte.

He has written these works: "From Grieg to Brahms" (1902); "Beethoven and His Forerunners" (1904); "The Romantic Composers"



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SUITE FOR ORCHESTRA, "LE TOMBEAU DE COUPERIN" ("COUPERIN'S TOMB") JOSEPH MAURICE RAVEL
(Born at Ciboure, Basses Pyrénées, on March 7, 1875; now living at Paris.)

In July, 1914, Ravel began to compose a Suite for pianoforte, entitled "Le Tombeau de Couperin." The fantastical title was probably invented to give the idea that the Suite was in the ancient manner, after the manner of the great writer for the clavecin, whose exquisite music is still modern. The war came and Ravel fought for his country and for civilization. The work was completed in June and November of 1917. The published Suite was copyrighted in 1918. The Suite is in memory of his friends killed in the war.

This pianoforte suite was in six movements: 1. Prelude (vif, 12-16 time), "To the memory of Lieut. Jacques Charlot"; 2. Fugue (Allegro

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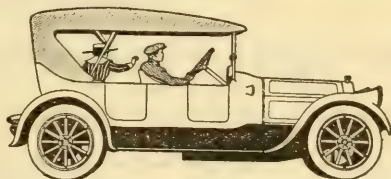
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moderato, 4-4 time), "To the memory of Second Lieut. Jean Cruppi"; 3. Forlane (Allegretto, 6-8 time), "To the memory of Lieut. Gabriel Deluc"; 4. Rigaudon (Assez vif, 2-4 time), "To the memory of Pierre and Pascal Gaudin"; 5. Menuet (Allegro moderato, 3-4 time), "To the memory of Jean Dreyfus"; 6. Toccata (vif, 2-4 time), "To the memory of Capt. Joseph de Marliave." This Suite was first played in Paris in 1919, by Margaret Long, according to a note in the *Ménestrel*. The Rigaudon and Menuet have been played in Boston by E. Robert Schmitz, April 15, 1920, and Alexander Gunn, November 15, 1920.

Ravel took four movements of this pianoforte suite and orchestrated them. The orchestra employed is a small one: two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, two horns, one trumpet, harp, and strings. This Suite was brought out at a Padeloup concert in Paris, Rhené-Baton conductor, on February 28, 1920.

1. PRELUDE. E minor, vif, 12-16 time.

2. FORLANE. The forlane, forlana, or furlana, is said to derive its name from the district of Friula, whose inhabitants were called Furlani. (Marshal Ducrot was made Duke de Frioul.) It is an old dance, belonging to the Venetian gondoliers, and performed by two dancers, whirling giddily, and, as some say, now and then giving imitations of rowing or pulling an oar. The time is generally given as 6-8. Desrat describes it as having a close analogy to the tarantella, and he says the time is 3-8. The furlana was one of several foreign dances that made their way into France late in the sixteenth or early in the seventeenth century, as the figured Italian dances, the Brando and the Balletto,

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hitherto unknown or little practised at the Court, came into fashion in the time of Catherine de Medicis, who loved dancing, so that, as Brantôme assures us, she busied herself with inventing ballet steps and devising new figures. But it was Guillaume Louis Pécourt who made popular La Forlana, with La Bourrée d'Achille, La Mariée, Le Contredanse, Le Rigaudon des vaisseaux, Aimable Vainqueur, La Bourgogne, La Savoye, La Conty, Canary à deux, and many others.

Pécourt was born at Paris in 1653; he died there in 1729. He made his first appearance as a dancer in Lully's lyric tragedy, "Cadmus et Hermione," at the Palais Royal, in 1674. He was ballet-master at the Court and at the Opéra until 1703, but he was actively employed as a master to the time of his death. He is described as a handsome, graceful fellow, loved by every one, especially women. He was for a time a favorite with Ninon de l'Enclos. Famous for his native wit, unusually well-read, he once encountered the Duke de Choiseul at Ninon's house. Pécourt was wearing a coat so heavily embroidered that it resembled a uniform. The Duke, jealous, knowing that Pécourt preferred the dancer, sneered: "Since when have you been in the military and in what division of troops do you serve?" To which Pécourt replied: "I command a *corps* in whose service you have been for a long time." It is strange that the gossiping Tallemant des Reaux in his amusing reminiscences of Ninon does not mention the Duke or the dancer, who was famous for his grace and agility in



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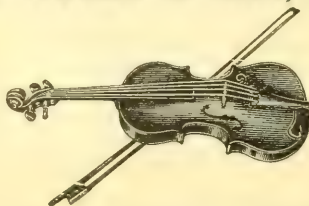
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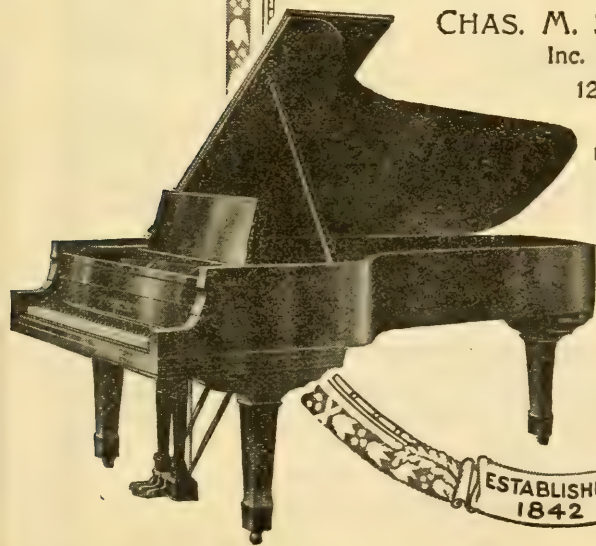
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3. MENUET. The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps,—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

An entertaining volume could be written on this dance, in which Marcel saw all things, and of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the

* For the sting in this comparison see the sixth satire of Juvenal, line 63. Bathyllus of Alexandria with Pylades of Cilicia brought to perfection the imitative dance, or ballet, called *Pantomimus*. One of his favorite rôles was Leda.

† "La Gioconda" was performed for the first time in Boston at the Boston Theatre, January 1, 1884. The chief singers were Mmes. Nilsson, Fursch-Madi, and Sealchi; Messrs. Stagno, Del Puente, Novara. The chief dancer was Malvina Cavalazzi. Mr. Vianesi conducted.

‡ Played by Miss Dai Buel in Boston on November 17, 1920.



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eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffes d'amour,' and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called 'les âmes des pieds.'" Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—“a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet.”

The learned Johann Mattheson was of the opinion that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. A dance of noble dames with powder and patches and of men renowned for grace and gallantry, it was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels. It is said—but erroneously—that Haydn was the first to introduce the minuet into the Symphony. The dance is found in the larger symphonies of Gossec, who wrote and published symphonies before Haydn had composed his first. There is a minuet in the Symphony in D major by Georg Matthias Monn, of Vienna, written not later than 1740. (For a discussion of the minuet in the early symphonies see "Mozarts Jugendsinfonien," by Detlef Schultz, Leipsic, 1900.)

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When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: "They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour: first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and violoncello. The minuets were more like the Polish ones than ours or those of Italy."

Mozart as a lad, journeying with his father, wrote to his mother and sister from Bologna in 1770: "We wish that it were in our power to introduce the German taste in minuets in Italy; minuets here last almost as long as whole symphonies." To which Mr. Krehbiel added this note: "There might be a valuable hint here touching the proper tempo for the minuets in Mozart's symphonies. Of late years the conductors, of the Wagnerian school more particularly, have acted on the belief that the symphonic minuets of Mozart and Haydn must be played with the stately slowness of the old dance. Mozart himself was plainly of another opinion."

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet,* and the Court.

* The song known as Minuet d'Exaudet—the words are from Favart's comedy, "La Rosière de Salency"—was sung in Boston at a Symphony concert by Charles Gilebert, April 4, 1903. It was sung here by Blanche Marchesi, January 21, 1899.

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The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage. It is said that the "menuet de la cour" was danced for the first time in New York since the days of Washington at an entertainment given for charity in the Academy of Music in February, 1876.

For a minute description of the steps of minuets, ancient and modern, see G. Deserat's "Dictionnaire de la Danse," pp. 229-246 (Paris, 1895).

4. RIGAUDON. Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoon) is a word of doubtful origin. Rousseau says in his Dictionary of Music: "I have heard a dancing master say that the name of this dance came from that of its inventor, who was called 'Rigaud.'" Mistral states that this Rigaud was a dancing-master at Marseilles. The word "rigadoon" came into English literature as early as 1691. There is a verb "rigadoon." Dr. Oliver Wendell Holmes in "Elsie Venner" uses it: "The Doctor looked as if he should like to rigadoon and sashy across as well as the young one."

The noun in English, as in French, is applied to the dance and the music for the dance.

The dance came probably from Provence or Languedoc, and was danced in the time of Louis XIII. Campan in his "Dictionnaire de Danse" (Paris, 1787) says that there were two beats in the measure and the movement was gay. The step is made "in the same place, without advancing or retreating or going to one side, although the legs make different movements." First the two feet are brought together and the knees are bent alike. "You raise yourself with a leap and at the same time raise the right leg, which turns to the side, and with the knee extended you return to the first position; but you are hardly in



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position, when the left leg is raised, and turned to one side, without any movement of the knee. When the two feet are on the ground you bend and raise yourself with a leap. You fall on two feet, and this ends the step. You should be careful in making this step that your legs are well extended when you raise them, and when you leap, you should fall on the toes with stretched legs. Thus the step will seem lighter." In Provence and Languedoc the Provençals "instead of opening the legs toward the side, pass them in front, and cross them a little, but this step is not so graceful." See also Desrat's "Dictionnaire de la Danse" (Paris, 1895). The music is in 2-4 or 4-4 time, "and consists of three or four parts, of which the third is quite short. The number of bars is unequal; the music generally begins on the third or fourth beat of the bar."

* * *

When Ravel was about twelve years old, his parents decided that he should be a musician. He was admitted into the Paris Conservatory in 1889, and he entered Anthiome's preparatory class for pianoforte. In 1891 he was awarded a first medal. He studied for four years in the class of Bériot, and took lessons of Hector Pessard in harmony, André Gédalge in counterpoint and fugue, and in 1897 of Gabriel Fauré in composition. In 1901 the second grand *prix de Rome* was awarded him for the cantata "Myrrha." The two years following did not favor him. In 1904 he did not compete, but in 1905 he applied, and was not allowed to be a contestant. This refusal made a great stir in Paris. Many articles appeared in the journals, and it



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is said that the unfairness shown toward a pupil that had taken a second *prix de Rome* had much to do with the nomination of Fauré as Director of the Conservatory.

"Sites Auriculaires" (1896) and the overture "Shéhérazade" (1898) and other works were heard at concerts of the Société Nationale de Musique, and the String Quartet, played on March 5, 1904, and the three songs, "Shéhérazade," with orchestra, May 17, 1904, excited great attention. The five pianoforte pieces, "Miroirs," were first played on January 6, 1906, by Richardo Vinès at a concert of the Société Nationale. The "Histoires Naturelles," five songs (prose by Jules Renard) with pianoforte, were the subject of violent discussion. Camille Maclair wrote that his "musical humor" was to be likened unto that displayed by Jules Laforgue in symbolical verse. One of the "Miroirs," "Une Barque sur l'Océan," orchestrated, had little success, February 3, 1907, at a Colonne concert; but the "Rapsodie Espagnole" (December 19, 1909) was favorably received.

The list of his compositions contains these pieces:—

OPERA: "L'Heure Espagnole," musical comedy in one act, libretto by Franc-Nohain, composed in 1907, produced at the Opéra-Comique, Paris, May 19, 1911: Romiro, Jean Périer; Don Inigo, Delvoye; Gonzalve, Coulomb; Torquemada, Cazeneuve; Concepcion, Geneviève Vix. "La Cloche Engloutie," lyric drama in four acts, based on Hauptmann's drama, "Die Versunkene Glocke" (not yet produced.)

BALLET: "Ma Mère l'Oye," produced January 28, 1912, at the Théâtre des Arts, Paris; "Daphnis et Chloé," ballet symphonique

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(Michel Fokine), composed in 1910, produced at Paris in June, 1912, by the Russian Ballet at the Châtelet. Two orchestral suites have been made from the music to "Daphnis et Chloé."

(See footnote to Valses Nobles et Sentimentales below.)

ORCHESTRAL MUSIC: "Shéhérazade" overture (1898), not published; "Rapsodie Espagnole" (1907); "Ma Mère l'Oye" (originally for pianoforte, four hands); Valses Nobles et Sentimentales* (originally for pianoforte, 1910; orchestrated in 1912); Pavane pour une Infante défunte (originally a pianoforte piece, 1899; orchestrated in 1910); "Une Barque sur l'Océan" (originally pianoforte piece, 1905); "Daphnis et Chloé," fragments symphoniques, played at a Colonne concert, Paris, April 2, 1911; "Le Tombeau de Couperin," suite (originally a pianoforte suite), Padeloup concert, Paris, February 28, 1920; "La Valse," choregraphic poem.

CHAMBER MUSIC: String Quartet (1902-03); Introduction et Allegro for harp with accompaniment of string quartet, flute, and clarinet (1906); Trio for violin, violoncello, and pianoforte; Piece for violin and violoncello (1920).

PIANOFORTE, two hands: Menuet Antique (1895); Pavane pour une Infante défunte (1899); "Jeux d'Eaux" (1901); "Miroirs": 1. "Nocuelles"; 2. "Oiseaux Tristes"; 3. "Une Barque sur l'Océan"; 4. Alborado del Graciosa; 5. "La Vallée des Cloches" (1905); Sonatine (1905); "Gaspard de la Nuit," three poems after A. Bertrand: 1. "Ondine"; 2. "Le Gibet"; 3. "Scarbo" (1908); Menuet sur le

* "Adélaïde, ou Le Langage des Fleurs," a ballet, was danced at the Châtelet, Paris, by the Russian Ballet in April, 1912, to these Waltzes.

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Nom de Haydn (1909); Valses Nobles et Sentimentales (1910); Prélude, 1913: Sonatine; Le Tombeau de Couperin (1918).

PIANOFORTE, four hands: "Ma Mère l'Oye" (1908).

TWO PIANOFORTES, four hands: "Les Sites Auriculaires": 1. Habanera (1895), used later in the "Rhapsodie Espagnole" for orchestra; 2. "Entre Cloches" (1896).

VOICE AND PIANOFORTE: Sainte (Mallarmé), 1896; Deux Epigrammes (Clément Marot): 1. D'Anne jouant de l'Espinette; 2. D'Anne qui me jette de la neige (1900); "Manteau de Fleurs" (Paul Gravallo), 1903; Shéhérazade, three poems (Tristan Klingsor): 1. "Asie"; 2. "La Flûte enchantée"; 3. "L'Indifférent" (1903), orchestrated; "Noël des Jouets" (M. Ravel), 1905, orchestrated; "Les Grands Vents venus d'Outre-mer" (H. de Régnier), 1906; "Histoires Naturelles" (Jules Renard): 1. "Le Paon"; 2. "Le Grillon"; 3. "Le Cygne"; 4. "Le Martin Pêcheur"; 5. "La Pintade" (1906); "Sur l'Herbe" (P. Verlaine), 1907; "Vocalise en Forme d'Habanera" (1907).

FOLK-SONGS: Cinq Mélodies Populaires Grecques: 1. "Le Réveil de la Mariée"; 2. "Là-bas vers l'Église"; 3. "Quel Galant!" 4. Chanson des Cueilleuses de Lentisques; 5. "Tout gai!" (1907);

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Three songs for mixed chorus—Nicolette, Trois beaux oiseaux du Paradis, Ronde (1916). Mélodies Hébraïques, with orchestra, Pas deloup concert, April 17, 1920 (Madeleine Grey).

TRANSCRIPTIONS: Debussy's "Prélude à l'Après-Midi d'un Faune," for pianoforte, four hands; Debussy, Nocturnes, for two pianofortes, four hands.

It was announced in December, 1919, that Ravel was at work on a "Ballet pour ma fille"; scenario by Colette Willy.

In 1914 Ravel joined Alfredo Casella in piano pieces parodying the style of various composers—"À la manière de . . ." Ravel's contributions were a "Valse after Borodin" and an air of Gounod ("Faust" Act II.—Siebel's song) as Chabrier would have written it. Casella in this volume included a burlesque of Ravel's manner: "Almanzor, or the Marriage of Adelaïde." (Casella's imitations of Wagner, Fauré, Brahms, Debussy ["Entr'acte for a Drama in Preparation"] and Strauss ["Symphonia Molestica"] were published in 1911.)

* * *

Ravel was first known in Boston by his pianoforte pieces.

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"Jeux d'Eaux" was played by Harold Bauer on December 4, 1905.

The Pavane pour une Infante défunte was played by Rudolph Ganz on March 26, 1906, and Mr. Ganz on November 13, 1907, played from "Miroirs": "Une Barque sur l'Océan" and "Oiseaux Tristes." Richard Buhlig played on December 5, 1907, "Alborado del Graciosa." The Sonatine was played by Richard Platt, February 15, 1909. "Ondine" was introduced by Mr. Bauer, April 2, 1912. Pieces by Ravel have also been played by George Copeland, Ernest Schelling and other pianists.

The "Rapsodie Espagnole" for orchestra was performed on January 26, 1910, by the Boston Orchestral Club; by the Boston Symphony Orchestra, November 21, 1914.

"Ma Mère l'Oye," Boston Symphony Orchestra, December 27, 1913; March 7, 1914; October 23, 1915; April 9, 1920.

"Daphnis et Chloé," Suite I (Boston Symphony Orchestra, November 1, 1918); Suite II (Boston Symphony Orchestra, December 14, 1917).

Introduction et Allegro for harp with accompaniment of string quartet, flute, and clarinet was performed at a Longy Club concert on February 8, 1910.

The String Quartet was first performed at a Kneisel Club concert on December 4, 1906.



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Pavane pour une Infante défunte, for orchestra, was performed at Sunday concerts of the Boston Opera House Company, January 5 and 19, 1913.

The Pianoforte Trio was played here at a concert of the Kneisel Quartet, March 14, 1916, Rudolph Ganz, pianist.

The Sonatine was first played here by Richard Platt, February 15, 1909.

The Poems after Mallarmé were performed at a concert of the Boston Musical Association, December 17, 1919; Elizabeth Kent, singer.

"L'Heure Espagnole" was performed at the Boston Opera House, March 6, 1920, by the Chicago Opera Association: Torquemada, Mr. DeFrère; Concepcion, Yvonne Gall; Romiro, Mr. Maguenat; Don Inigo Gomez, Mr. Cotreuil; Gonzalve, Mr. Warnery. Mr. Hasselmans conducted.

"Là-bas vers l'Église" and "Adieu, mon bon Homme" were sung by Eva Gauthier, March 21, 1920.

"Le Réveil de la Mariée," "Là-bas vers l'Eglise," "Quel Galant!" "Tout gai!" sung by Lawrence Haynes, April 6, 1920.

"Sainte" was sung by Reinald Werrenrath, November 7, 1919.

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This Rhapsody is the first of three Roumanian Rhapsodies. The other two are respectively in D major and G minor. Two were played at Pablo Casal's concert in Paris, February 16, 1908. It is dedicated to B. Crocé-Spinelli and scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, a set of three kettledrums, side-drum, triangle, two harps, and the usual strings.

The Rhapsody is founded on Roumanian airs, which appear in turn, and are somewhat varied rather than developed. The Rhapsody begins with preluding (clarinet and oboe) on hints at the first theme, which is finally announced by violins and wood-wind. The first indication reads *Modéré*, A major, 4-4. The prevailing tonality, so constant that it has excited discussion, is A major. As the themes are clearly presented and there is little or no thematic development, there is no need of analysis. The Rhapsody was performed twice at the Promenade Concerts in London in the summer and fall season of 1911. The first performance in Boston was at a concert of the Boston Symphony Orchestra, conducted by Mr. Fiedler, February 17, 1912. There were performances on March 7, 1914, December 10, 1915, October 20, 1917.

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Enesco's father was a farmer. The boy at the age of three asked him to bring him a fiddle from the town where he sold his produce. The father brought him one, but it had only three strings, and the boy was disgusted: "I wanted a fiddle, not a plaything." A real violin was obtained, and Georges soon played the tunes he heard at village weddings, and made up tunes of his own. A wandering musician, staying in the village, taught him his notes, and Georges began to compose before he had seen any treatise on harmony. Another musician persuaded the father to take the boy to Vienna. Joseph Hellmesberger, the elder, was then at the head of the Vienna Conservatory and conductor at the Royal Opera House. He was at first unwilling to admit the seven-year old boy: "The Conservatory is not a cradle." But the father pleaded earnestly. Hellmesberger heard the boy, admitted him to the Conservatory, and took him into his own family where he lived for four years. Georges took the first prizes for violin and harmony when he was eleven. He studied harmony and counterpoint with Fuchs.

The father was wise. He did not exploit the boy as a prodigy, but took him to Paris. The class of Massenet, who took a great interest in Georges, was then conducted by Gabriel Fauré. Georges studied the violin with Martin Marsick, and composition with Gedalge. In 1897 Enescou, as he was then known, took a second *accessit* for fugue and counterpoint. In 1899 he won a first prize for violin playing.

In 1897 (June 11) a concert of his works was given in Paris by Miss Eva Holland, violinist, assisted by several. The programme included a sonata for violin and pianoforte; Suite dans le Style ancien for pianoforte; songs, "Le Saphir" and "Les deux différentes manières d'aimer";

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Édouard Colonne heard the violin sonata played at the house of the Princess Bibesco, who had befriended the boy praised by Fauré, Massenet, and Saint-Saëns. He asked if Enesco had not composed an orchestral work. He was shown the "Poème Roumain," which he produced at a Châtelet concert, February 6, 1898. Enesco became at once known to the public. He was soon heard as a violinist, and as a virtuoso he has gained an enviable reputation through Europe. He is court violinist to the Queen of Roumania.

Enesco is reported as having said a few years ago to a visitor:—

"People have been puzzled and annoyed because they have been unable to catalogue and classify me in the usual way. They could not decide exactly what type of music mine was. It was not French after the manner of Debussy, it was not exactly German, they declared. In short, while it did not sound outlandish, it did not closely resemble anything familiar, and people are annoyed when they cannot readily classify one.

"That, I feel sure, comes from the fact that my musical education was not confined to one locality. I was born in Roumania (and I return there for a while every summer), but when I was seven years old I was studying in Vienna, and, incidentally, composing sonatas, rondos and a good many other things. . . . I became violinist in one of the large orchestras in Vienna, and when Hellmesberger conducted a

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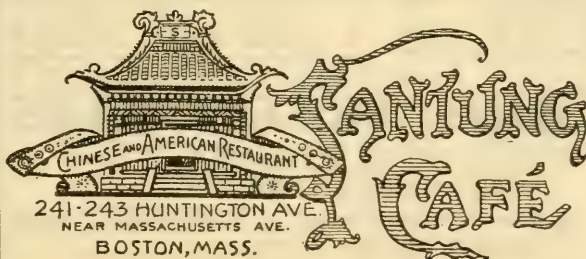
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large choral society which sang all the great masses, I used to sit among the singers studying the scores.

"In those days I became deeply imbued with Wagner and Brahms, and it seems to me that even to-day my works show a combination of their influence. No, there is nothing so strange about that. Wagner and Brahms were not at all as antithetical as people have made them out to be. They were opposed to each other much more by reason of policy than musically. Musically they have many things in common. You can even find in Brahms themes strongly suggestive of Wagner's. In Brahms's horn trio you hear the 'Walküre'; in the third symphony, 'Tannhäuser.' The aim of both was for the highest and noblest. The main difference between the two consists in the fact that Brahms lacked the sensuous element which one finds in the music of Wagner.

"After years of study in Vienna I came to Paris, and, after some trouble, because I was young and a foreigner, succeeded in entering the Conservatory, where . . . I naturally absorbed French influences to a certain extent, which, combined with the German, gave a further character to my writings.

"I have written relatively little (naturally I am not taking into account student compositions, with which you can see my shelves piled four rows high), because my duties as soloist and conductor have not granted me the leisure. *Cela va sans dire* that I prefer composition to interpretation. But the main reason, after all, for my being a violin virtuoso is that I wish to make enough to support myself, and not to have to depend upon my father and other relatives."

The Bucarest correspondent of the *Ménestrel*, August 27, 1920, stated that Enesco was the honorary president of the artistic committee of the Philharmonic Society of that city, and that he was to join Alfred Alessandresco, pianist, in a series of eight concerts with programmes of modern violin and pianoforte sonatas, a complement to the series they gave in 1919.

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SATURDAY EVENING, NOVEMBER 27, at 8 o'clock

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- Mendelssohn Octette for Strings in E flat, Op. 20
- I. Allegro moderato ma con fuoco.
 - II. Andante.
 - III. Scherzo: Allegro leggierissimo.
 - IV. Presto.
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- Franck Symphonic Piece from the Symphonic Poem
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- Stravinsky Orchestral Suite from the Ballet "Petrouchka"
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Piano, RAYMOND HAVENS

- I. "Fête Populaire de la Semaine Grasse—Danse Russe"
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 - II. "Chez Petrouchka" ("Petrouchka at Home.")
 - III. "Fête Populaire de la Semaine Grasse."
Vers le soir—Danse des Nounous—Danse des Cochers et
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- II. Canti Lirici Bossi
 - (a) Dove, dove scintillano (The Heart's True Home)
 - (b) Serenata (Serenata)
 - (c) O piccola Maria (O Faithless Little Maiden)
 - (d) A Nerina (To Nerina)
 - (e) Sous les Branches (Under the Trees)
 - (f) Canto d'Aprile (A Song of April)
 - (g) Similitudine (Echoes)
- III. Russian Compositions
 - (a) My Native Land Gretchaninoff
 - (b) Silent Now are the Nightingales Gretchaninoff
 - (c) Revery Arensky
 - (d) God Took from Me Mine All Rachmaninoff
- IV. Six Jester Songs Bantock
 - (a) Tra-la-la-lie
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E-FLAT MAJOR, OP. 20 . . . FELIX MENDELSSOHN BARTHOLDY

(Born at Hamburg on February 3, 1809; died at Leipsic on November 4, 1847.)

This Octet was composed in 1825 and completed on November 20. It was intended as a birthday gift for Mendelssohn's young friend, the violinist Eduard Rietz,* to whom the work is dedicated; Eduard's birthday fell on October 17. Zelter wrote to Goethe on November 6 of 1825: "My Felix is progressing and is industrious. He has just completed an Octet for eight necessary instruments; it has hands and feet."

The parts were published in 1832; the score in 1848.

It is said that, writing the Scherzo, Mendelssohn had in mind a passage from the Walpurgis night's dream of Goethe's "Faust":—

"Wolkenflug und Nebelflor
Erhellen sich von oben.
Luft im Laub und Wind im Rohr,
Und alles ist zerstoßen."

"Flight of clouds and misty veil appear from above. Stirring leaves and wind in the reeds—and then all vanishes."

* Eduard was a brother of Julius Rietz (1812–77), composer and conductor, active in Leipsic and Dresden. Eduard, born at Berlin in 1802, died there in 1832. He was a member of the Royal Orchestra in that city. In 1826 he founded the Philharmonic Society and conducted it.

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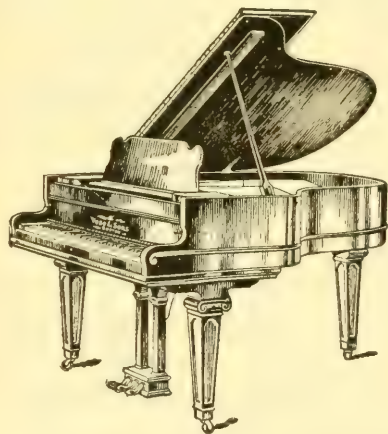
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Fanny, describing the Octet in her Life of her brother, says: "Only to me did he tell what he had in mind. The whole piece should be played staccato and pianissimo: The peculiar tremulous shuddering, the light flashing mordents, all is new, strange, and yet so interesting, so intimate, that one feels near the world of ghosts, lightly borne aloft; yes, one might take in hand a broomstick, to follow better the aërial crowd. At the end, the first violin flutters upward, light as a feather—and all vanishes away."

Some see in this Scherzo the anticipation of the overture to "A Midsummer Night's Dream," composed in the year afterwards. Mendelssohn thought highly of the Scherzo, for he orchestrated it and introduced it in his C minor Symphony (1824), when it was performed by the Philharmonic Society of London under his direction on May 25, 1829. The Scherzo, which replaced the Menuetto in the original work, was then redemanded. It was also introduced in the performance of the Scherzo at Munich under his direction on October 17, 1831.

There were in all probability private performances of the Octet at Mendelssohn's house, with Eduard Rietz, first violin, soon after the work was completed. The painstaking Theodor Müller-Reuter in his "Lexikon der deutschen Konzertliteratur" finds no public performance before the one at Leipsic on March 26, 1835, at the



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Gewandhaus, when Henriette Grabau, a singer, gave a concert. Only one movement was then played.* There was a performance of the whole work in the Gewandhaus at a Quartet Concert, January 30, 1836. The players were Ferd. David, C. W. Ulrich, F. R. Sipp, Chr. E. Winter (violins); C. A. Queisser, F. Mendelssohn (violas); A. Grabau, Engelmann (violoncellos). At the first performance in Berlin, February 8, 1836, the players were L. Ganz, H. Ries, L. Maurer, Ronneburger, C. H. Böhmer, E. Richter, M. Ganz, and A. Just. On November 18, 1843, at Leipsic the players were noteworthy: Ferd. David, M. G. Klengel, Moritz, Hauptmann, Bach, F. Mendelssohn, Niels W. Gade, F. W. Grenser and C. Wittmann.

The *Allgemeine Musikalische Zeitung* (No. 14, 1832) published a singular announcement of publication: "Octet for 4 violins with accompaniment of 2 violins and 2 basses." In the original edition, "Rietz" is spelled "Ritz." The latter spelling is found in Mendelssohn's dedication of his violin sonata, F minor, Op. 4, to Eduard; also in musical periodicals, so "Ritz" may have been the original family name.

The original version contains the composer's note: "This Octet must be played in the style of a symphony in all the voices. The pianos and the fortes must be exactly and clearly distinguished

* It is not determined whether this movement was the Scherzo.

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and brought out more sharply than usually happens in the case of pieces of this species.”

Mendelssohn wrote from Paris in March, 1832, that his Octet was played in a church to commemorate Beethoven's death-day (March 26). He described the choice of this piece as the most foolish in the world, although the Scherzo was performed while the priest at the altar was officiating in a silent mass.

The Octet was performed by a double quartet in Masonic Temple, Boston, on February, 1853, at a Mendelssohn Festival. The programme stated that this was the first performance in America. The concert was given by the Mendelssohn Quintet Club which was then composed as follows: August Fries and Francis Riha, violins; Edward Lehmann, viola and flute; Thomas Ryan, viola and clarinet; Wulf Fries, violoncellist. The Club was assisted in the Octet by F. Suck, Charles Eichler, T. Mass.

The Octet has been played on various occasions in Boston by different chamber clubs: by the Kneisel Quartet, May 17, 1888; October 26, 1896.

Performances by the strings at orchestral concerts: Harvard Musical Association, February 26, 1880; Boston Symphony Orchestra, November 7, 1885.



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"THE FOUNTAINS OF ROME," SYMPHONIC POEM BY OTTORINO RESPIGHI
(Born at Bologna, Italy, July 9, 1879; now living at Rome.)

"Fontane di Roma," composed in 1916, was performed for the first time on February 10, 1918, at one of a series of concerts given in Rome under the direction of Arturo Toscanini, for the benefit of artists disabled in the great war. The programme of this concert included also Glinka's "Kamariuskaya," d'Indy's "Istar" variations, Saint-Saëns's "Danse Macabre," the overture to "Saul" by Bazzini, Mozart's D major symphony, and the overture to Smetana's "The Sold Bride." After the performance of Respighi's symphonic poem, Toscanini was thrice recalled.

The first performance in the United States was at a concert of the Philharmonic Society, New York, on February 13, 1919; the first in Boston was at a Symphony concert on November 12, 1920.

The argument of the poem is printed in the score in Italian, French, and English.

The Fountain of Valle Giulia at dawn.
The Triton Fountain in the morning.
The Fountain of Trevi at mid-day.
The Villa Medici Fountain at sunset.

In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.

The first part of the poem, inspired by the Fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn.

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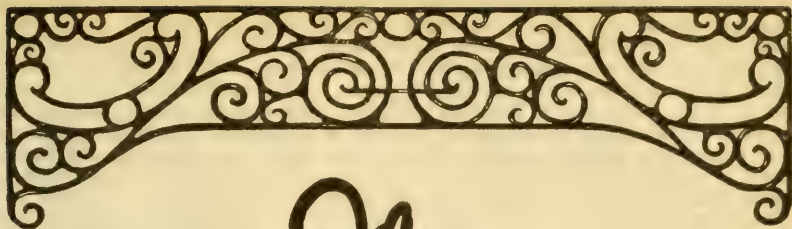
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A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, "The Triton Fountain." It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme, borne on the undulations of the orchestra. It is the Fountain of Trevi at mid-day. The solemn theme, passing from the wood to the brass instruments, assumes a triumphal character. Trumpets peal; across the radiant surface of the water there passes Neptune's chariot, drawn by sea-horses and followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance.

The fourth part, the "Villa Medici Fountain," is announced by a sad theme, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.

The score calls for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, Glockenspiel, a bell, two harps, celesta, pianoforte, organ (*ad libitum*), strings.

Respighi first studied music with his father. Entering the Liceo Musicale in Bologna, he studied the violin with Federico Sardi and composition with Giuseppe Martucci. He also had lessons from Luigi Torchi. Graduated in 1901, he visited foreign countries. Living for a time in Russia, he studied at Petrograd with Rimsky-Korsakoff, later, in Berlin, with Max Bruch. He was appointed professor of composition at the Liceo Musicale, Bologna. Since 1913 Respighi has taught composition at the Royal Academy of Saint Cecilia at Rome.

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The list of his compositions includes these operas: "Re Enzo" (Corso Theatre, Bologna, 1905); "Semirama" (Municipal Theatre, Bologna, 1910), "Maria Vittoria"; "Aretusa," a cantata for mezzo-soprano and orchestra; a lyric poem, "Il Tramonto," for voice and string quartet; "Dramatic" symphony; "Suite all' antica" for strings and organ; Suite in G minor for orchestra; Notturmo and Burlesca for orchestra: a pianoforte concerto; Two concertos for violin and orchestra; a quintet; String quartet in D major; String quartet in D minor; a violin sonata; songs; pieces for organ, violin, and for pianoforte. The opera "Semirama" contains a symphonic "divertimento," "The Dance of Aurora," which has been frequently played at European concerts, including one of the "Matinées Nationales" at the Sorbonne.

He arranged Monteverdi's "Lamento d' Arianna" for vocal parts and orchestra; Vitali's Ciacona in G minor and Bach's violin sonata in E major for violin, string orchestra, and organ.

In June, 1920, Mme. Pavlova brought out in London, "Le Astuzie femminili," music by Cimarosa, recitatives after his manner, orchestration by Respighi.

On June 5, 1919, the Diaghileff Russian Ballet at the Alhambra, London, brought out the ballet "La Boutique Fantasque," music from Rossini's pianoforte pieces of his later years arranged by Respighi. "Rossini's music," wrote Ernest Newman, "gave us a new respect for that extraordinary personality; there is no other music that has this precise flavor of audacity, wit, humor, and cynicism." The chief dancers were Lydia Lopokova, Lydia Sokolova, Leonide Massine, Leon Weizikowsky, and Enrico Cecchetti. Henry Defosse conducted.

At the Quirino, Rome, in the early summer of 1920, Mme. Leonidoff and her Russian ballet company performed "La Fantasia Indiana," music by Glinka and Rimsky-Korsakoff, orchestrated by Respighi; "Les Chansons Arabes," music by Borodin and Rimsky-Korsakoff, orchestrated by Respighi; "La Pirrica," sculptures and frescoes of Grecian antiquity, music by Chopin, orchestrated by Respighi.

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ENTR'ACTE.

THE RUSSIAN BALLET: SIR ROGER'S VISIT—MUSCOVITES AND PICTS

BY ARTHUR B. WALKLEY

(From the *London Times* of October 29, 1919)

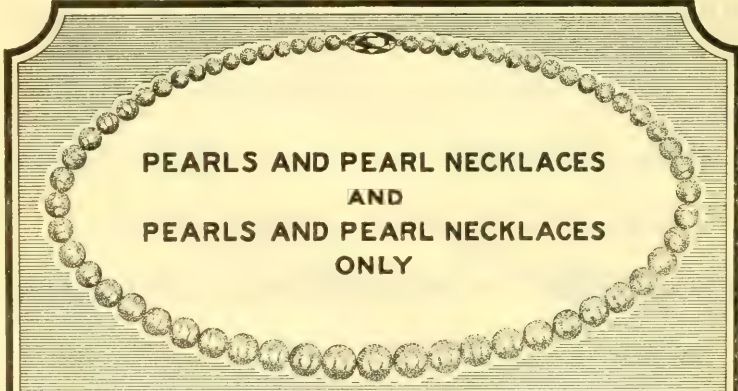
As I sat thinking of a subject for this article and not finding one and reflecting that contributors to the periodical press who are expected to have ideas at fixed intervals are of all men most miserable and envying those of simple mechanical employment, the happy stone-breakers and road-sweepers, my eye fell upon a small sheet which, though printed in antique type and outmoded spelling, still smelled damp from the press. Some of its matter seemed, on examination, to be familiar, but it dealt with a topic of the moment, which circumstance must be my excuse for publishing it here to-day.

No. 1000. WEDNESDAY, OCTOBER 29, 1919.

Saltare elegantius quam necesse est probæ.

SALLUST.

My friend Sir Roger de Coverley, when we last met together at the club, told me that he had a great mind to see the Muscovite dancers with me, assuring me at the same time that he had not been at a playhouse these twenty years. When he learnt from me that these dancers were to be sought in Leicester-fields, he asked



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me if there would not be some danger in coming home late, in case the Mohocks should be abroad. "However," says the knight, "if Captain Sentry will make one with us to-morrow night, I will have my own coach in readiness to attend you; for John tells me he has got the forewheels mended." Thinking to smook him, I whispered, you must have a care, for all the streets in the West are now up, but he was not to be daunted, saying he minded well when all the West Country was up with Monmouth; and the Captain bid Sir Roger fear nothing, for that he had put on the same sword which he made use of at the battle of Steenkirk.

When we had convoyed him in safety to Leicester-fields and he had descended from his coach at the door, he straightway engaged in a conference with the door-keeper, who is a notable prating gossip, and stroak'd the page-boy upon the head, bidding him be a good child and mind his book. As soon as we were in our places my old friend stood up and looked about him with that pleasure which a mind seasoned with humanity naturally feels in itself, at the sight of a multitude of people who seem pleased with one another, and partake of the same common entertainment. He seemed to be no less pleased with the gay silks and satins and sarsenets and brocades of the ladies, but pish'd at the strange sight of their bare backs. Not so

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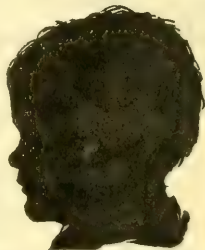
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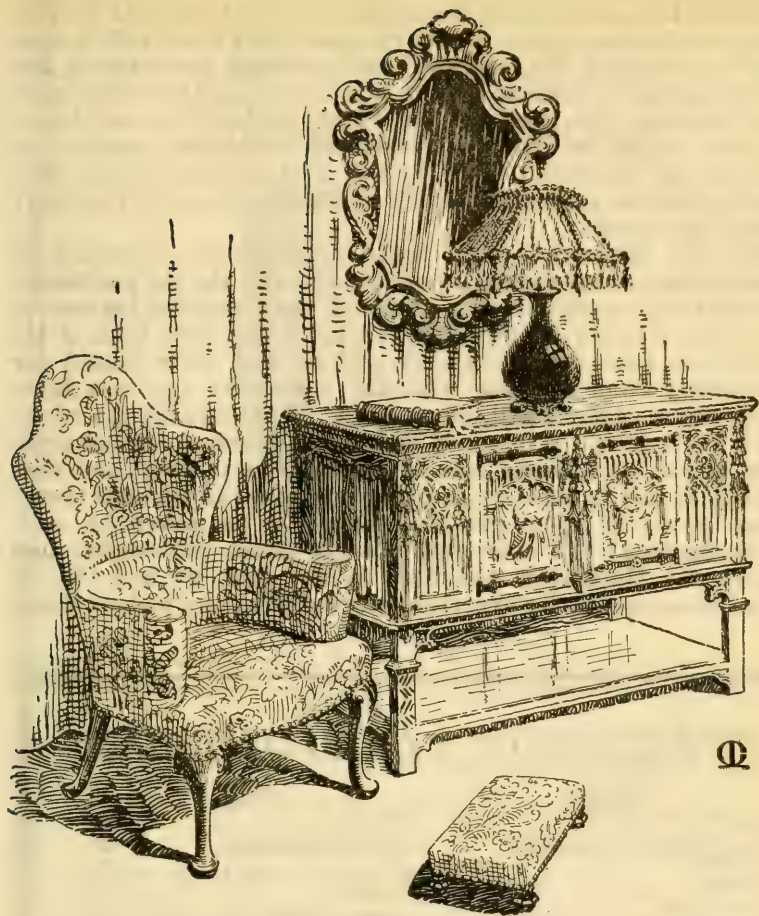
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bare, neither, I whispered to him, for if you look at them through your spy-glass you will see they wear a little coat of paint, which particularity has gained them the name of Picts. I warrant you, he answered, with a more than ordinary vehemence, these naked ones are widows—widows, Sir, are the most perverse creatures in the world. Thinking to humour him, I said most like they were war-widows, whereon the good knight lifted his hat to our brave fellows who fought in the Low Countries, and offered several reflections on the greatness of the British land and sea forces, with many other honest prejudices which naturally cleave to the heart of a true Englishman.

Luckily, the Muscovites then began dancing and posturing in their pantomime which they call *Petrooushka* and the old gentleman was wonderfully attentive to the antics of the three live *fantoccini*. When the black fellow, as he called the Moor, clove the head of his rival with the scimitar, the knight said he had never looked for such barbarity from a fellow who, but a moment ago, was innocently playing a game of ball, like a child. What strange disorders, he added, are bred in the minds of men whose passions are not regulated by virtue, and disciplined by reason. "But pray, you that are a critic, is this in accordance with your rules, as you call them? Did your Aristotle allow pity and terror to be moved by such means as dancing?" I answered that the Greek philosopher had never seen the Muscovites and that, in any case, we had the authority of Shakespeare for expecting murder from any jealous Moor.

CYRIL SCOTT'S COMPOSITIONS

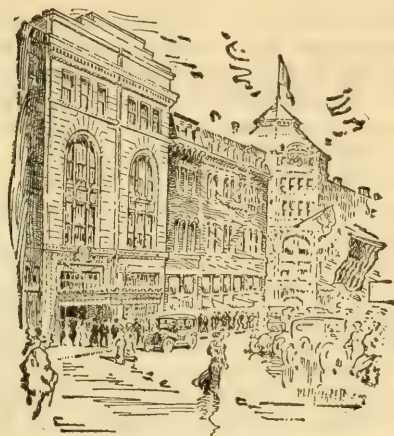
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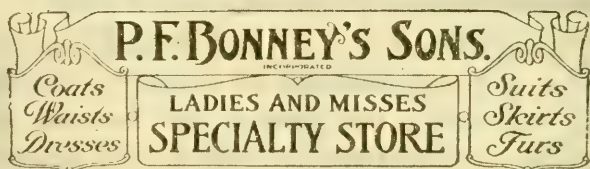
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"Moreover, these Muscovites dance murder as they dance everything. I love to shelter myself under the examples of great men, and let me put you in mind of Hesiod, who says, 'The gods have bestowed fortitude on some men, and on others a disposition for dancing.' Fortunately the Muscovites have the more amiable gift." The knight, with the proper respect of a country gentleman for classick authority, was struck dumb by Hesiod.

He remained silent during the earlier part of *Schéhérazade* until Karsavina, as the favourite of the Sultan's harem, persuaded the Chief Eunuch to release her orange-tawny favourite, Monsieur Massine, at which the knight exclaimed, "On my word, a notable young baggage!" I refrained from telling my innocent friend that in the old Arabian tale these tawny creatures were apes. He mightily liked the Sultan's long beard. "When I am walking in my gallery in the country," says he, "and see the beards of my ancestors, I cannot forbear regarding them as so many old patriarchs, and myself as an idle smock-faced young fellow. I love to see your Abrahams and Isaacs, as we have them in old pieces of tapestry with beards below their girdles. I suppose this fellow, with all these wives, must be Solomon." And, his thoughts running upon that King, he said he kept his Book of Wisdom by his bedside in the country and found it, though Apocryphal, more conducive to virtue than the writings of Monsieur La Rochefoucauld or, indeed, of Socrates himself, whose life he had read at the end of the Diction-



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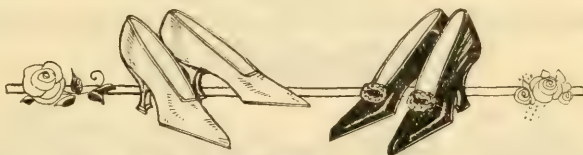
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ary. Captain Sentry, seeing two or three wags who sat near us lean with an attentive ear towards Sir Roger, and fearing lest they should smother the knight, plucked him by the elbow, and whispered something in his ear that lasted until the Sultan returned to the harem and put the ladies and their tawny companions to the sword. The favourite's plunging the dagger into her heart moved him to tears, but he dried them hastily on bethinking him she was a Mahometan, and asked of us, on our way home, whether there was no playhouse in London where they danced true Church of England pantomimes.

ORCHESTRAL SUITE FROM "PÉTROUCHKA."

IGOR FEDOROVITCH STRAVINSKY

(Born at Oranienbaum, near Petrograd, on June 5, 1882; now living.*)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was introduced at the Châtelet, Paris, on June 13, 1911. The chief dancers were Mme. Tamar Kar-

* Stravinsky's home is at Morges, Switzerland, but he is said to be living near Paris.

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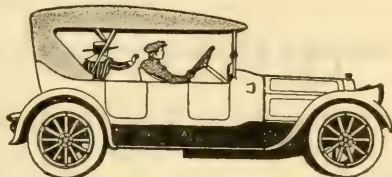
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savina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghileff.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an allusion to the despotic rulers in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan* :—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik*, a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time

* Published by Frederick A. Stokes Company, New York, 1917.

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'Butter-Week' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain]* the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter

* There are two curtains: one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.



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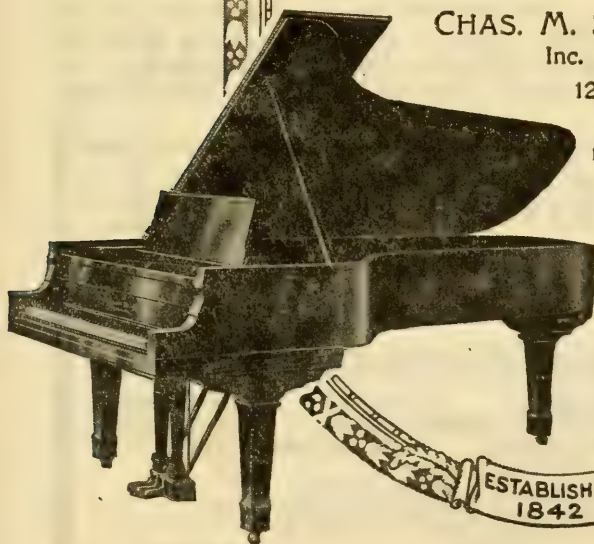
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of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakoff's "Kitej."

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music the wraith of *Pétrouchka* appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Mousorgsky's."

* * *

(From "Musical Portraits" by Paul Rosenfeld*)

"With Stravinsky, the rhythms of machinery enter musical art. . . . And in his two major works, '*Pétrouchka*' and '*Le Sacre du Printemps*' Stravinsky makes the machine represent his own person. For the actions of machinery woke first in the human organism, and Stravinsky intensifies consciousness of the body by referring these motions to their origin. '*Pétrouchka*' is the man-machine seen from without, seen unsympathetically, in its comic aspect. Countless poets before Stravinsky have attempted to portray the puppet-like activities of the human being, and '*Pétrouchka*' is but one of the recent innumerable stage-shows that expose the automaton in the human soul. But the puppet-show of Stravinsky is singular because of its musical accompaniment. For more than even the mimes on the stage, the orchestra is full of the spirit of the automaton. The angular, wooden gestures of the dolls, their smudged faces, their entrails of sawdust, are in the music ten times as intensely as they are upon the stage. In the score of '*Pétrouchka*'

* Published by Harcourt, Brace and Howe, New York, 1920.

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music itself has become a little mannikin in particolored clothes, at which Stravinsky gazes and laughs as a child laughs at a funny doll, and makes dance and tosses in the air, and sends sprawling. The score is full of the revolutions of wheels, of delicate clock-work movements, of screws and turbines. Beneath the music one hears always the regular, insistent, maniacal breathing of a concertina. And what in it is not purely mechanistic nevertheless completes the picture of the world as it appears to one who has seen the man-machine in all its comedy. The stage pictures, the trumpery little fair, the tinsel and pathetic finery of the crowds, the dancing of the human ephemeridæ a moment before the snow begins to fall, are stained marvellously by the music. The score has the colors of crudely dyed, faded bunting. It has indeed a servant-girl grace, a coachman ardor, a barrel-organ tintype, popcorn, fortune-telling flavor."

* * *

The ballet calls for these instruments: four flutes (two inter-

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changeable with piccolos), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), two trumpets (one interchangeable with little trumpet, in D), two cornets-a-pistons, three trombones, bass tuba, kettledrums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

* * *

The first performance of the ballet in the United States was by Serge Diaghileff's Ballet Russe at the Century Theatre on January 24, 1916. Pétrouchka, Leonide Massine; Le Maure, Adolf Bolm; La Ballerine, Lydia Lopokova. Ernest Ansermet conducted.

The first performance in Boston was by the same company at the Boston Opera House, February 4, 1916.

The whole of the ballet music was played at the Casino de Paris, on March 1, 1914, at the third of the Concerts Pierre Monteux, season of 1914. The programme also included: Haydn, "Surprise" Symphony; Franck, Les Eolides; Handel, Air from "Serse"; Berlioz, Scenes III. and IV. from Act 4 of "Les Troyens" (Alice Raveau); Schubert-Casella, Third Grand March from Op. 40 and Military March (the second of the three, Op. 51). Alfred Casella played the pianoforte part in "Pétrouchka."

* * *



The advertisement is enclosed in a double-line rectangular border. On the left, the word "Foss" is written in a large, bold, stylized script font, with a thick horizontal line extending from the bottom of the 'F' across the page. To the right of this is a crest featuring a fleur-de-lis in the center, with the word "FLOSS" arched above it and "BOSTON" below it. A ribbon banner at the bottom of the crest reads "SUPER OMNIA". Below the "Foss" script, the word "Chocolates" is written in a bold, serif font. Underneath that, "BOSTON-WINONA" is written in a smaller, all-caps serif font. At the very bottom, the phrase "The Ultimate in Candy" is written in a large, bold, serif font.

Stravinsky's father was Fedor Ignatievich Stravinsky, a celebrated singer at the Imperial (Maryinsky) Theatre in Petrograd. The parents wished Igor to be a lawyer. The boy at the age of nine took pianoforte lessons of one of Rubinstein's pupils. In 1902 at Heidelberg, Stravinsky, travelling, met Rimsky-Korsakoff. The meeting led to Igor taking Rimsky-Korsakoff as a teacher in composition, although their views concerning the purposes and tendencies of music were not in agreement. He studied seriously and underwent an especially rigorous course in orchestration. In 1906 (January 11) Stravinsky married, and since then has devoted himself exclusively to composition.

As a pupil in 1903-04 he wrote a pianoforte sonata, which, we believe, is still unpublished. A symphony in E-flat, Op. 1 (1905-07), was performed by the Court Orchestra in April, 1907. His first work that was published is "Faune et Bergère," a set of three songs for voice and orchestra. The Scherzo Fantastique for orchestra (1908), suggested, it is said, by Maeterlinck's "Life of the Bee," was followed by "Feuerwerk."* Two melodies, text by Gorodatzki, are dated 1908. The death of Rimsky-Korsakoff (1908) moved him to

* "Feuerwerk," Op. 4, composed in 1908 for the marriage of Rimsky-Korsakoff's daughter to Maximilian Steinberg, composer of orchestral works, chamber music, songs, the ballet "Midas" (Paris and London, 1914), etc., was performed in Boston at a concert of the Boston Symphony Orchestra, December 11, 1914. At a special performance in London on February 28, 1914, Arthur Brock, the head of a firm of pyrotechnists, was invited, as an expert on fireworks, to attend and give his opinion.



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write a "Chant-funèbre" for orchestra, which was performed at a Belaïeff concert, and in that year he wrote four studies for the piano-forte, also three songs, one of them the "Pastorale."

When Stravinsky was in London in April, 1914, he talked with a reporter of the *London Mail*. "I dislike opera. Music can be married to gesture or to words—but not to both without bigamy. That is why the artistic basis of opera is wrong and why Wagner sounds at his best in the concert-room. In any case, opera is in a backwater. What operas have been written since 'Parsifal'? Only two that count—'Elektra' and 'Pelléas et Mélisande.'" Nevertheless, in 1909 Stravinsky began work on a pantomime-ballet that was produced five years afterwards as an opera, "Le Rossignol," based on Hans Christian Andersen's story "The Nightingale."

In 1910 "L'Oiseau de Feu" was produced at the Paris Opéra, June 25, 1910: The Fire-Bird, Tamar Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Katscheï,* Boulgakoff. Gabriel Pierné conducted. The first performance in Boston was at the Boston Opera House on January 31, 1916: The Fire-Bird, Xenia Maclezova; The Beautiful Tsarevna, Mme. Labow Tcher-nicheva; Ivan Tsarevitch, L. Massine; Katscheï, Cecchetti. Mr. Ansermet conducted. The performance in New York by the same

* Mr. Nathan Haskell Dole says that "Katscheï" should be either "Koscheï" (the Russian spelling) or "Kascheï" (the Russian pronunciation). We have followed the Parisian programme.

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company was on January 17, 1916. The Suite from "L'Oiseau de Feu" was first performed in Boston at a concert of the Boston Symphony Orchestra, Mr. Monteux conductor, October 31, 1919.

A suite from this ballet was performed at a concert of the Boston Symphony Orchestra in Boston on October 31, 1919.

Stravinsky has reorchestrated the Suite for an orchestra of medium size: two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, percussion, pianoforte, harp, and strings. (Published in 1920.)

The ballet "Pétrouchka: Scènes burlesques en 4 tableaux," scenario by Alexandre Benois, was completed at Rome in May, 1911, and produced at the Châtelet, Paris, June 13, 1911.

"Le Sacre du Printemps," ballet, scenario by Nicholas Roerich, was composed during the winter of 1912-13, and produced in Paris at the Théâtre des Champs Elysées, May 29, 1913, with Nijinski the chief dancer.

When this ballet was produced at Drury Lane, London, July 11, 1913, the scenario, illustrative of certain rites supposed to be performed in the spring by a primitive race of prehistoric Russia, the ritual of an imaginary religion, the rites devoted to the sun-god Yarilo, was found by the critics to be grotesque and dull. "Surely we are not all losing our senses over this Russian craze?" The music was described as cacophonous. "Stravinsky makes remarkably ingenious noises and it would puzzle the most experienced orchestrator to say how it is done." But the Manchester *Guardian* had

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this to say: "A state of alarm is not the best mood in which to listen to Stravinsky's music. There are things in it which at a first hearing, at any rate, appear unnecessarily ugly and wilfully extravagant. But there is also much in which whoever has followed the trend of modern music cannot fail to recognize not only the daring innovator, but the capable workman. Strauss points in the same direction. But he has never done it as well as Stravinsky. Strauss is forgiven because he is not afraid of using old means as well as new ones. Stravinsky breaks away entirely from the others, but the new in him is much more finished and polished than in Strauss."

The music of this ballet was performed in a concert for the first time by an orchestra led by Mr. Monteux at the Casino de Paris in Paris, on April 5, 1914.

"Le Rossignol," opera in three acts, was produced at the Opéra, Paris, in May, 1914. The cast was as follows: Emperor of China, Paul Andreeff; The Nightingale, Miss Aurelia Dobrovolska; Death, Miss Elisabeth Petrenko; Kitchenmaid, Miss Marie Brian; Fisherman, Alexandre Varfolomeieff; The High Priest, Nicolas Gooliaieff; The High Chamberlain, Alexandre Belianin; Ambassadors of the

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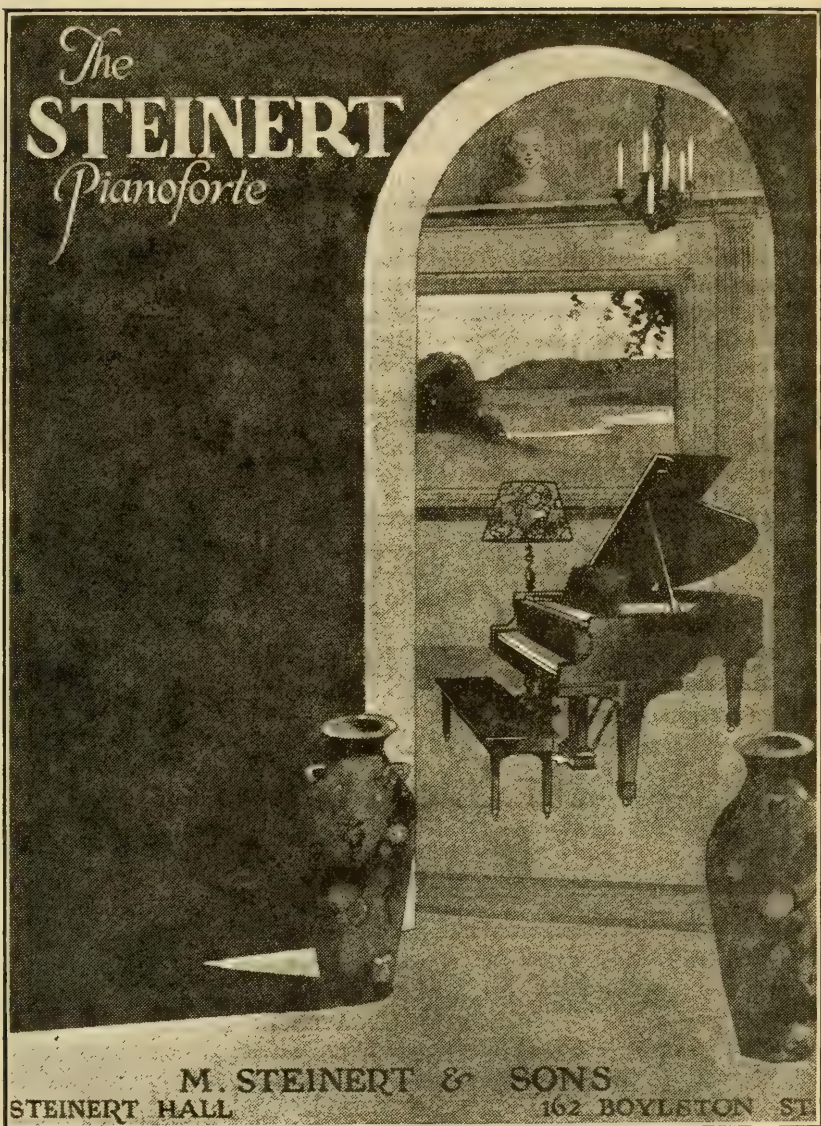
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Emperor of Japan, Miss Elisabeth Mamsina, Miss Basile Charonoff, Miss Fedor Ernst. Mr. Monteux conducted. In this opera the Nightingale is in the orchestra.

The Chesterian of February, 1920, made this announcement: "The first performance of Igor Stravinsky's Symphonic Poem 'Le Chant du Rossignol' was recently given at Geneva, under M. Ernest Ansermet."

The former musical tale is now a ballet, "Le Chant du Rossignol," in two scenes. There is practically a new work. The first act has almost entirely disappeared. The essential pieces of the second and third acts have been preserved, but they have been reorchestrated, transposed, and linked up by new transitory passages. . . . "His ballet is not a ballet; it is an admirable symphony, in the sense of the term current during the seventeenth century, an orchestral composition in free form. For this reason, the 'Chant du Rossignol,' like the 'Sacre du Printemps,' can reveal its full value and significance only at a concert performance. It is not well suited to dancing, and the exigencies of the choregraphy inflict more than one distortion on it." The ballet, with scenery by Henry Matisse, was produced at the Opéra, Paris, on February 2, 1920, by the Ballet Russe. Mme. Karsavina impersonated the song of the nightingale, not the bird itself. "It is here that the action becomes obscure." The other chief dancers were Lydia Sokolova and Mr. Idzikowski

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(the mechanical nightingale). (See the article on this ballet by Henry Prunières in *The Chesterian* of September, 1920.)

A short ballet, "Les Abeilles," was produced at the Paris Opéra on January 10, 1917, with Mme. Zambelli as the queen bee.

"Renard," a Burlesque Story, sung and acted, based for the stage on Russian folk-tales, text and music by Stravinsky for four male voices and chamber orchestra. Morges, 1917.

"Les Noces Villageoises," for orchestra, ballet, and chorus.

"Pulcinella," ballet; choreography by Massine, scenery by Picasso, music by Stravinsky based on movements from Pergolesi's operas,* Paris Opéra, May 8, 1920. When the ballet was performed at Covent Garden, June 10, 1920, the *Times* published this review: "We are not very sure as to what the story actually is, and do feel pretty sure that it does not much matter. 'Pulcinella' does with a number of movements from Pergolesi's operas very much what 'The Good-Humored Ladies' does with Domenico Scarlatti's sonatas. The ballet, in fact, is primarily a means of showing us what vitality and charm there is in music which most of us had forgotten. But Stravinsky puts on the magician's cloak to resuscitate Pergolesi,

* Pergolesi wrote a dozen or more operas, of which "La Serva Padrona" was the most famous. It is still performed occasionally, even outside of Italy, as at the Opéra-Comique, Paris, in 1910.



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just as Pulcinella on the stage puts on the magician's cloak (we did not quite make out why) to resuscitate other Pulcinellas. Stravinsky's work on the music is very cleverly carried out. A good deal of it is simply re-scoring, and in this single instruments, from the trumpet to the double-bass, are used to get the utmost effect from the simplest means, which is the very essence of good technique. But sometimes Stravinsky cannot hold himself in any longer, and, kicking Pergolesi out of his light, defeats the primary purpose by interpolating a moment or two of sheer Stravinsky. The result then becomes a little confusing, like the story. Being left in some doubt both about the story and the music, we have to look for complete satisfaction to the dancing. With M. Massine as the Pulcinella and Mme. Karsavina as the Pimpinella, whom he ultimately decides to love, with Mme. Tchernicheva and Mme. Vera Nemtchinova as the ladies whose affections he steals, and MM. Woizikovsky and Idzikowsky as the two gallants, who try to kill him for the theft, we are given so brilliant a display that one almost forgets about the three singers who join with the orchestra in Pergolesi songs and trios, and justify the title of ballet-opera." Ernest Ansermet conducted.

Among Stravinsky's other compositions are a cantata "Roi des Étoiles" (completed in 1911) ; Two songs, poems by Verlaine (1910) ;

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"The Song of the Dew" was first sung in Boston by Miss Maggie Teyte on December 18, 1913. There have been other performances of Stravinsky's songs in Boston: "Pastorale" by Mme. Povla Frijsh, January 6, 1917.



Parisian journals stated in the summer of 1914 that Stravinsky was at work on a ballet, "David."

Much has been written about Stravinsky. See M. Montagu-Nathan's "Contemporary Russian Composers" and "History of

* Performed in London, April 27, 1920.

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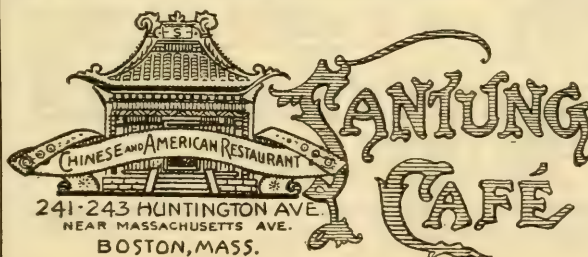
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Russian Music"; M. D. Calvocoressi's article in the *Musical Times* (London), August, 1911; "Musical Portraits," by Paul Rosenfeld (New York, 1920); Edward Burlingame Hill's "Note on Stravinsky," *Harvard Musical Review* for April, 1914; Emile Vuillermoz in S. I. M. (Paris, May, 1912); "Igor Stravinsky and the Objective Direction in Contemporary Music" by Leigh Henry (*The Chesterian*, London, January, 1920); "The Humor of Stravinsky" by Leigh Henry (*Musical Times*, December, 1919); "Igor Stravinsky" by Leigh Henry (*Musical Opinion*, London, February, 1920); "Le Chant du Rossignol de Stravinsky" (*Le Courrier Musical*, Paris, February 15, 1920*); "Igor Stravinsky's 'Pulcinella'" by Raoul de Roussy de Sales (*The Chesterian*, June, 1920); "Igor Stravinsky's 'Chant du Rossignol'" by Henry Prunières (*The Chesterian*, September, 1920); "L'Histoire du Soldat" by Ernest Ansermet (*The Chesterian*, October, 1920).

* "To be preserved for later on as an example of pretentious lack of comprehension."
—*The Chesterian*, March, 1920.

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II. Canti Lirici	Bossi
(a) Dove, dove scintillano (The Heart's True Home)	
(b) Serenata (Serenata)	
(c) O piccola Maria (O Faithless Little Maiden)	
(d) A Nerina (To Nerina)	
(e) Sous les Branches (Under the Trees)	
(f) Canto d'Aprile (A Song of April)	
(g) Similitudine (Echoes)	
III. Russian Compositions	Gretchaninoff
(a) My Native Land	Gretchaninoff
(b) Silent Now are the Nightingales	Arensky
(c) Revery	Rachmaninoff
(d) God Took from Me Mine All	Bantock
IV. Six Jester Songs	
(a) Tra-la-la-lie	
(b) The Jester	
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SATURDAY EVENING, DECEMBER 18, at 8 o'clock

Beethoven . . . Overture, "Dedication of the House," Op. 124

Bax . "An Sluagh Sidhe" ("In the Faery Hills") Symphonic Poem
(First time in America)

Brahms . . . Concerto in D major, for Violin and Orchestra, Op. 77

I. Allegro non troppo.

II. Adagio.

III. Allegro giocoso, ma non troppo vivace.

Balakireff . . . "Islamey," Oriental Fantasy (Orchestrated by
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(First time in Boston)

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There will be an intermission of ten minutes after Bax's Symphonic Poem

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THURSDAY, December 23

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The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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DEC. 1, 1920

AN EARLIER "RESORT" SEASON

The quality or weakness of the human mind which lately in these columns, was denominated "climate cowardice," and which evidences itself in a developing disposition to take flight betimes from the severities of our Northern winter, is resulting in a new prosperity for the Florida resort. Time was, not so long ago, when this timorousness in the face of blizzards did not appear to develop, in the Northern consciousness, until about the middle of January, and the result was that the Florida hotels did not open until that date. But a change has come over them. The Jacksonville Times-Union says: that this year all of the tourist hotels in Florida that were open in October have been constantly filled, while the big hotels that never opened until late in November or after Christmas are all open now, or nearly all of them, and are well filled, with applications which will run them at capacity until late in the season. The city of Miami, which is keen to pursue any new advantage, has met this tendency by instituting a "palm fete" to be held in that city from Dec. 7 to 11, which will formally inaugurate the tourist season. At a date, therefore, when silence and solitude once prevailed in the Florida resorts, they will this year be humming with activity.

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OVERTURE "DIE WEIHE DES HAUSE" ("DEDICATION OF THE HOUSE"),
 OP. 124 LUDWIG VAN BEETHOVEN

(Born at Bonn on December 16 (?), 1770; died at Vienna on March 26, 1827.)

Carl Meisl wrote a "Festspiel," which he also described as a "Gelegenheitsstück" for the opening of the Josefstädter Theatre in Vienna, October 3, 1822. He introduced as characters Apollo, Thespis, the Dance, Comedy, Satire, Farce, Parody, Melodrama, Priests, Young Men and Maidens. Zeus, God, and the Emperor were alike entreated for favor, and the apotheosis was to the honor of the Emperor ("*Grosses Tableau*").

When the overture was performed at the great concert of 1824, he wrote to Hensler, the theatre director, asking for the parts. "As I have a larger orchestra, the parts must be doubled." He said that the theatre parts were written in great haste and very untidily by the copyists.

Beethoven summered in 1822 at Baden, and was asked to write music for the play. He wrote this overture and a chorus in B-flat, "Wo sich die Pulse." He rearranged the rest of the music from his music for Kotzebue's "The Ruins of Athens," performed at Budapest in 1812. Walking one day, September 2, with Schindler, he noted two themes for the Allegro of an overture to this dull show-piece of Meisl. One theme was for free development and one for fugal treatment. Schindler advised him to take the latter; it might be worked out in the style of Handel, for whom Beethoven had a limitless admiration. Beethoven chose the fugal form. As Notte-

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THE LADY OF DREAMS Sung by
 Bertha Barnes, Edith Castle, Mme.
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 Littlefield, Etta Hamilton Morris.

SONG OF THE PERSIAN CAPTIVE Sung by
 Bertha Cushing Child, Florence Jep-
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THE FIELDS O' BALLYCLARE Sung by
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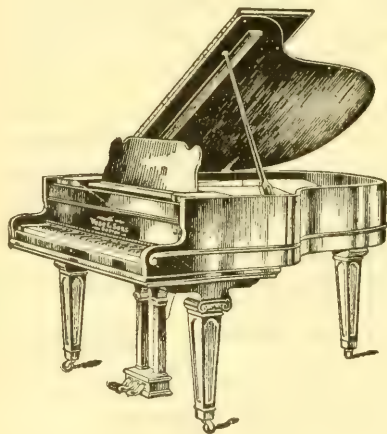
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bohm claims, the Allegro is now joined to an introduction with which it originally had nothing to do. The overture was composed after the chorus. The sketch-book in which the Allegro occurs also contains sketches of Sonata 111, the "Agnus Dei" of the Missa Solemnis, and a song, "Der Kuss." The overture is also known as "Overture in Handel's Manner."

This second overture, "Dedication of the House," is sometimes called "Overture in Handel's Style," and Beethoven himself alluded to it by this name. He wrote to a friend that he had two themes in his mind for an overture: one in his own manner, and one *à la* Handel; and he was in doubt which to choose. He finally took the Handelian theme for the main body of the overture.

This overture begins with a slow Introduction, Maestoso e sostenuto, C major, 4-4, of a stately and festival nature. Beethoven's peculiar use of the trombones is to be noted. "Except in the first few fortissimo chords," wrote Mr. Apthorp, "he has not used the trombones in connection with the rest of the orchestra, but either by themselves or in combination with the trumpets and kettledrums, as a sort of small brass band which comes in every now and then with a few solemn harmonies between the phrases of the stately theme played by the main orchestra. After this introductory movement the trombones are silent for the rest of the overture. . . . One can almost hear him say, 'I will have my trombones just when I want them, and only when I want them, if it is but for a few measures.'"

The pompous introduction is followed by a passage *Un poco più*



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vivace, with trumpet calls and kettledrums, against running counter-point for the bassoons and great chords for the rest of the orchestra. There is next a movement, *Meno mosso*, of passage-work in sixteenth notes for full orchestra, leading to a fortissimo climax, and then diminishing. Transitional measures introduce the chief figure of the Handelian theme that is to come.

The main body of the overture is *Allegro con brio*, C major, 4-4. This *Allegro* is wholly devoted to the working out of the Handelian theme. The theme at first is for the first violins, flutes, and oboes. A simpler counter-theme is given to second violins and clarinets.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

The title of the original edition states that the overture was dedicated to "Son Altesse Monseigneur le Prince Nicolas de Galitzin, Lieutenant Colonel de la Garde de Sa Majesté Imperiale de toutes les Russies par Louis v. Beethoven."

The first performance in Boston was at a Philharmonic concert conducted by Carl Zerrahn on March 3, 1860. Liszt's "Festklänge" was then performed for the first time in America and Miss Mary Fay, pianist, made her first appearance.

When the overture was performed at a Theodore Thomas concert on February 1, 1874, Henri Wieniawski, violinist, and Victor Maurel, baritone, were the soloists.

A New Catalogue

- ❏ Our forthcoming Catalogue (No. 5) will include, among other items,—GIBBON, *Decline and Fall of the Roman Empire*, 1776, *FIRST EDITION*; two signed letters in the handwriting of Samuel Johnson, etc., etc.
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The overture was the first number on the programme of the first concert of the Boston Symphony Orchestra, Mr. Henschel conductor, on October 22, 1881.

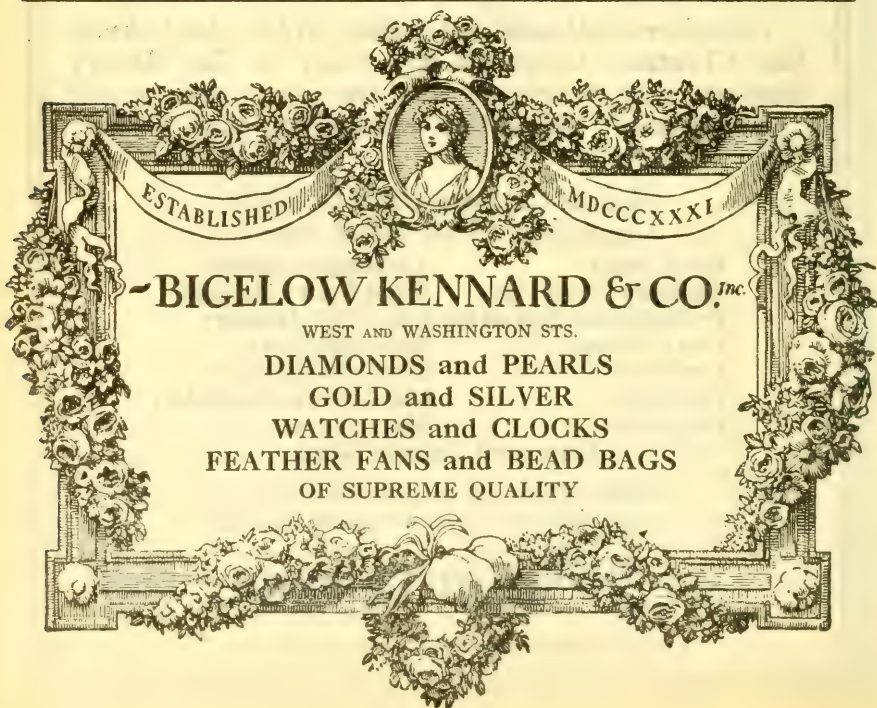
The last performance at a Symphony concert in Boston was on October 9, 1909.

* * *

Beethoven's opinion of Handel is well known. Seyfried reported him as saying: "Handel is the unattained master of us all. Go and learn from him how to achieve vast effects with simple means." And Beethoven, who had received from J. A. Stumpf, a harp maker in London, forty volumes of Handel's works, said on receiving them: "Handel is the greatest and ablest of all composers; from him I can still learn. Bring me the books!" On another occasion he said: "Handel is the greatest composer that ever lived. I would uncover my head and kneel on his grave." He said in reference to a criticism that had been made on Handel, "Heaven forbid that I should take a journal in which sport is made of the *manes* of such a revered one."

As early as 1812 Beethoven wrote to a little girl, Emilie M.: "Do not snatch the laurel wreaths from Handel, Haydn, Mozart; they are entitled to them; as yet I am not."

He wrote in 1819 to the Archduke Rudolph: "I was in Vienna to look in the library of Y. I. H. for something, and quick finding is an essential (and with better art union in which, however, practical intentions may form exceptions), for which the ancients are of



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double service to us, since for the most part in them alone is real, valuable art (amongst them only the German Handel and Seb. Bach possessed genius)." Dr. A. C. Kalischer says in a footnote to this letter: "The passages concerning the æsthetics of the art are, unfortunately, not clear. The sentence, within brackets, beginning 'and with better' was declared by Koechel to be 'incomprehensible.' In translation, therefore, it is equally so."

Beethoven wrote again to Archduke Rudolph in 1819(?), "I beg Y. I. H. not to forget Handel's works, as they always offer the best nourishment for your ripe musical mind, and will at the same time lead to admiration for this great man."

In a letter addressed in 1826 to a publisher, perhaps Steiner, Haslinger, or Artaria, he wrote: "Holz assures me that you want to have the engraving representing Handel's monument in St. Peter's Church in London, printed in larger size and published. This gives me great joy, to say nothing of my having been the cause of it." The monument referred to is the one by Roubiliac in Westminster Abbey, also called the "Collegiate Church of St. Peter."

Mr. Krebbiel has quoted from a letter written by Cipriani Potter to A. W. Thayer in 1861. One day Potter asked, "Who is the greatest living composer, yourself excepted?" "Beethoven seemed puzzled for a moment and then exclaimed, 'Cherubini.' Potter went on, 'And of dead authors?' Beethoven: He had always considered Mozart as such, but since he had been made acquainted with Handel he put him at the head."

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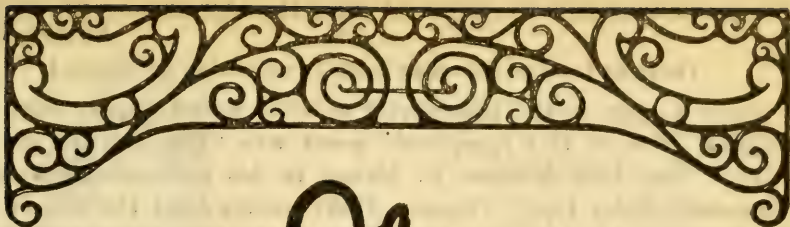
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From a page in the manuscript score it would appear that the original title of this symphonic poem was "The Hosting of the Shee." The Rev. Michael P. Mahon in his entertaining volume "Ireland's Fairy Lore" (Boston, 1919) quotes from the tale of the "Sick-Bed of Cuculain" in the "Book of the Dun Cow" [Libur na h-Uidre]: "For the demoniac power was great before the faith; and such was its greatness that the demons used to corporeally tempt the people, and they used to show them delights and secrets such as how they might become immortal. And it was to these phantoms the ignorant used to apply the name Sidhe [Shee]."

Compare with this a note in "The Wind Among the Reeds" by W. B. Yeats: "The powerful and wealthy called the gods of ancient Ireland the Tuatha De Danaan, or the Tribes of the Goddess Danu; but the poor called them, and still sometimes call them, the Sidhe,

* Ireland in B.C. 3505 was governed—we quote from the Rev. Michael P. Mahon's book referred to in the text—by three Tuatha De Danaan kings, MacCoill, MacCecht and MacGreine; "and their queens were respectively Eire, Fodla and Banba, each of whom gave her name to Ireland; but the name, Eire, is that which sticks, to the present day." It was Eire that welcomed the Milesians at Usnech: "Welcome, warriors, you are come from afar. This island will belong to you for all time, and from here to the farthest East there is none better; no race will be so perfect as yours." According to the Libur Gabala, Banba, Fodla, and Eire were killed with their husbands at the battle of Tailtin (Telltown in the County of Meath).

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from Aes Sidhe or Sluagh Sidhe, the people of the Faery Hills, as these words are usually explained. Sidhe is also Gaelic for wind, and certainly the Sidhe have much to do with the wind. They journey in whirling winds. . . . When the country people see the leaves whirling on the road, they bless themselves, because they believe the Sidhe to be passing by. They are almost always said to wear no covering upon their heads, and to let their hair stream out; and the great among them, for they have great and simple, go much upon horseback. If any one becomes too much interested in them, and sees them overmuch, he loses all interest in ordinary things." *

Mr. Bax in a pencil-note says that his music attempts to suggest the note of the Hidden People in the hills of Ireland after twilight. "The composer has endeavored also to shadow forth the atmosphere of mystery and almost of terror with which the Irish people regard

*See Mr. Yeats's poems "The Hosting of the Sidhe" and "The Host of the Air." Mr. Loeffler set them to music for voice and pianoforte (New York and Boston, 1908). See also tales in Yeats's "The Secret Rose" and Nora Hopper Cheeson's poem "The Passing of the Shee."

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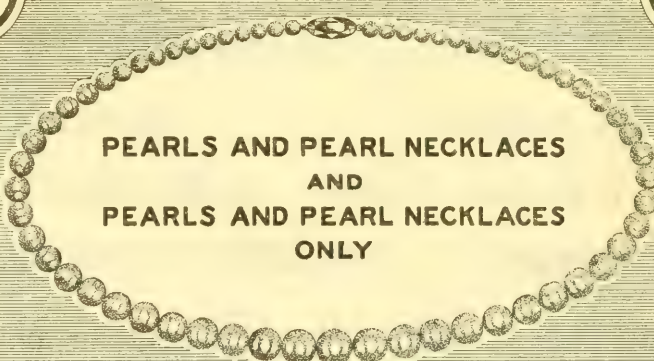
ETC., ETC., ETC.

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their faery compatriots. The middle section was to some extent suggested by a passage in Mr. Yeats's 'Wanderings of Oisín' in which a human bard having strayed among the host of the Sidhe is asked by them to sing a song for their pleasure. But when he sings a song of human joy the faeries declare it the saddest song that was ever sung and throw the harp away in sorrow and anger while the harper is swept away into their revel."

Oisín, a blind and hoary bard, who had outlived the bad old days, tells his strange adventure to Patrick in William Butler Yeats's "The Wanderings of Oisín and How a Demon Trapped Him." The lines that suggested a musical idea to Bax are as follows (we quote from the London edition of 1889) :—

And while they sang, a singer laid
A harp of silver in my hands,
And bade me sing of earthly lands;
And when I sang of human joy
They hushed them, every man and maid.
Oh, Patrick, by thy beard, they wept,
And one came close, a tearful boy.
"A sadder creature never steeped
Than this strange bard," he cried, and caught
The harp away. A dolorous pool
Lay 'neath us; of its hollow cool
No creature had familiar thought
Save deer towards noon that water sought.



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Therein the silver harp he hurled,
And each one said, with a long, long sigh,
"The saddest harp in all the world!"

* * *

Mr. Edwin Evans says in his study of Bax (*Musical Times*, London, March and April, 1919): "At an early age he came under the influence of the Neo-Celtic movement, and he has taken an absorbing interest in everything appertaining to Ireland—folk-lore, literature, music, and the glamour of the wonderful Atlantic coast. The Celtic influence is plainly visible in all his musical work, which has frequently been described as the equivalent in music to the poetry of W. B. Yeats. Its special quality is a paradoxical blend of musical thought which, however evanescent its expression, is as definite as it is concise, with a sense of beauty that demands a continuous softening of outlines. The word 'atmosphere' has fallen into disrepute through being so constantly associated with nebulous writing, but here it will serve. As with most artists who have come under the fascination of the 'Celtic' fringe, Arnold Bax's musical thought is in its essence so lucid that it loses nothing by being placed in an atmosphere which would reduce ill-defined ideas to a state of

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solution. He can afford the luxury of surrounding it with mystic vapours because they do not obscure it, and because his sense of beauty is so keen that he can express it by hyperbole when it suits him, though his method is generally more direct. In the end his inventiveness can always be relied upon to bring to the point of his pen whatever may be necessary to counterbalance the Celtic mirage. The sense of atmospheric beauty and the inventiveness are, in fact, compensating qualities in his work. Where one tempts to fuse and decentralize, the other is always at hand to supply new elements of cohesion. It is a curious beauty, eminently sane, and yet tinged with a certain wistfulness wherein resides at once its charm and its paradoxical nature, for to be wistful and at the same time robust is a combination of qualities that falls to few. In his larger works it enables him to allow his ideas to become fluid with the full confidence that they will not lose their plastic shape, and in smaller compositions, such as his pianoforte pieces, it gives him an unusual degree of liberty in dealing with the background before which the musical idea is presented in motion. It is from this freedom in the background that the apparent difficulty of his music arose, but it is impossible not to notice that it has constantly tended to diminish.

"With the exception of the 'Festival Overture,' composed in 1909, practically all his orchestral works have the Irish tinge, which assumes 'nationalist' aspect in the fantasy 'In the Faery Hills,' the scene of which is laid in a remote part of Kerry. . . . The general

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Mr. Heilman is an American who received his musical education at Harvard, where he now teaches, and in Europe, where he spent four years studying in France and Germany. Besides his piano works he has written orchestral music and songs, including a chorus for mixed voices, which the Harvard Glee Club recently sang.

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mood of the music is suggested by the sombreness of the dusky mountain side, and its activities depict the hosting of the 'Sidhe,' as the Irish faery people are called."

For a time Bax turned to Swinburne: witness his "Nympholept" and the Symphony in four connected sections "Spring Fire." "The formal scheme of the composition was influenced in a large measure by the beautiful first chorus in 'Atalanta in Calydon' ('When the hounds of spring are on winter's traces'). Indeed, the exuberant and pagan qualities of much of the earlier writings of Swinburne color the musical content of the fantasy throughout."

* *

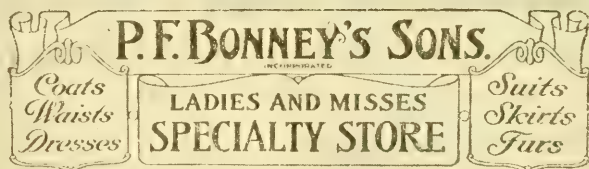
This symphonic poem, composed in 1909, completed on June 28, is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, tambourine, cymbals, Glockenspiel, celesta, two harps, and strings.

The first performance was at a Promenade concert, London, August 30, 1910.

The composer has pencilled this note: "It would be well if all *pianos* in this work were treated as *pianissimos*."

* *

Arnold E. Trevor Bax was educated musically at the Royal



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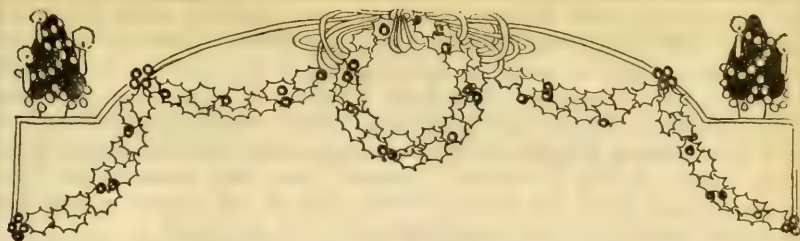
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Academy of Music, London, which he entered in 1900. He studied the pianoforte with Tobias Matthay; composition with Frederick Corder. His first compositions are dated 1903. Leaving the Royal Academy in 1905, he went to Ireland, where he lived in the western region of that country. Later he went to Dublin, and was associated with the writers and the artists of the "Irish Renaissance." In 1910 Bax visited Russia for a short time, and the pianoforte pieces "May Night in the Ukraine," "Gopak," and the remarkable "In a Vodka Shop" were the result. Very few of his larger works have been published, but the undertaking is now at hand.

ORCHESTRAL WORKS: "Into the Twilight" (1908), "In the Faery Hills" (1909); Festival Overture (1909); "Christmas Eve on the Mountains" (1912); Four pieces: "Pensive Twilight," "Dance in the Sun," "From the Mountains of Home," "Dances of Wild Irravel" (1912-13); "Nympholept" (1912); "Spring Fire" (1913); Scherzo (1913); "The Garden of Fand"* (1913), Variations for pianoforte and orchestra (1916); In Memoriam (1917), "Tintagel" (1917), "November Woods" (1917).

CHOIR AND ORCHESTRA: "Fatherland" (1907); "Enchanted Summer" (Shelley's text, 1909).

STAGE MUSIC: Ballets, "Between Dusk and Dawn" (1917. Performed at the Palace Theatre, London); "The Frog Skin" (1918); music for Sir James Barrie's "The Truth about the Russian Dancers" (London Coliseum, March 15, 1920, Tamar Karsavina,

* Performed at Chicago by the Chicago Symphony Orchestra, October 29, 30, 1920.

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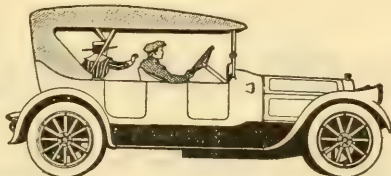
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dancer, the chief character); "Children's Tales" ("Contes Russes"), Russian Ballet, Covent Garden, June 10, 1920,—music by Liadoff, Dance Prelude and "Lament of the Swan Princess" orchestrated by Bax. The ballet was given before on December 23, 1918—was Bax's orchestration then used? Interlude, "The Slave Girl," for Mme. Karsavina (London Coliseum, November 29, 1920), who describes it as "one of the most brutal and savage pieces of music I have ever heard." The Interlude is for a pianoforte.

CHAMBER MUSIC: Fantasy for viola and pianoforte (1904); Trio for violin, viola, and pianoforte (1906); String quartet, G major (1907-08); Sonata No. 1, for violin and pianoforte, E major, (1910-15)*; Pianoforte quintet, G minor (1914-15); Legend for violin and pianoforte (1915); Sonata No. 2, for violin and pianoforte, D major (1915); Four pieces for violin and pianoforte (1915); Trio for flute, violin, and pianoforte, Elegy (1916); Ballade for violin and pianoforte (1917), "An Irish Elegy," for English horn, harp, and strings (1917); String quartet in G (1918); Folk-tale for violoncello and pianoforte (1918); Quintet for harp and strings (1919).

VOICE AND ORCHESTRA: Six poems from "The Bard of the Dimbovitza" (1914-15).

Mr. Bax has written a pianoforte concerto, a pianoforte sonata, and many smaller pieces for the pianoforte; also "Moy-Mill, or Happy Plain," for two pianofortes. He has composed over fifty songs, of which "Nereid" and "Whirligig" are dated 1920.

* A revised edition, with practically new second and third movements, was performed for the first time in London, on November 22, 1920.

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Miss Marjorie Church played in Boston at her recital on February 28, 1920, Bax's "The Maiden with the Daffodil."

THE SIDHE ("SHEE")

(From "Ireland's Fairy Lore" by the Rev. Michael P. Mahon)

"The extent to which religious worship was given to the fairies in ancient times is very well attested by the fact that in modern Ireland seventy-two townlands have the word 'shee' as a prefix or affix to their names. The fairies were called the 'good people,' 'na daoine maite' to propitiate them. . . . As to the etymology of the word 'side' or 'shee,' Dr. Todd in his 'life of St. Patrick' says, 'It is doubtful whether the word is cognate with the Latin "sedes," a seat or habitation, or whether it comes from the Celtic "side," a blast of wind.' We connect it with the 'sedes.' It is not that the Irish borrowed the word from the Latin. The Latin may have borrowed it from the Irish. 'Shee' is rarely, if ever, employed in the modern language for a blast of wind.* Indeed, Sinean, a modification of it, is used. The word 'shee' originally applied to the fairies them-

* See the quotation from W. B. Yeats at the beginning of the article about Bax's symphonic poem.—P. H.

"Many of the deities of the Irish appear to have been *sidhes* (pronounced *shees*), that is to say, deified mortals, for they dwelt in the *sidhes*, or places where the dead had been deposited."—COL. W. G. WOOD-MARTIN.



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selves. Colgan says, 'Fantastical spirits are by the Irish called "side," because they are seen, as it were, to come out of beautiful hills to infest people and hence the vulgar (common) belief that they reside in certain subterraneous habitations within these hills, and these habitations and sometimes the hills themselves are called by the Irish "side."' We beg our readers to observe that the 'd' in this word is silent. The 'd' and the final 'e' show that the 'i' is long. 'S' before a slender vowel has an 'sh' sound; hence the pronunciation 'shee.' . . .

"The idea it gives of the 'good people' is entirely too gloomy. . . . It is clear that O'Curry * thought the aboriginal fairies to have been demons in the darkest sense of the word, and that the passage in 'Book of the Dun Cow' represented them as such; while the Tuatha De Danaan † accession to the fairy kingdom might be considered to have brought considerable human goodness with it.

"The idea of the 'shee' given by the writer of the Tripartite ‡ is thoroughly bright and optimistic. . . . The idea, however, we have found handed down to us from antiquity is that whether these beings are benevolent or otherwise, intercourse with them was regarded as boding evil to mortals. Very little good has been known to result from it. They were dreaded rather than loved. And the deference shown them was intended to propitiate them, or avert the evil they might do."

* O'Curry edited "The Sick-Bed of Cuculain" when it was published in *Atlantis*.—P. H.

† Tuatha De Danaan was the second class of the "Shee": "A people said to have been devoted altogether to the practices of Druidism and the Black Art. This people in fact were the possessors of Erin at the coming of the Milesian Colony; and having been conquered by the Milesians, and disdaining to live in subjection to a more material and less spiritual power than their own, their chiefs were imagined to have put on the garb of a heathen immortality."—P. H.

‡ The Tripartite Life of St. Patrick: "which, with the single exception, perhaps of St. Fiachs' biographical poem, is the most ancient extant life of the Saint."—P. H.



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Christiania under the supervision of the composer. At Stockholm and Christiania he was assistant teacher to Auer in 1916-17. In Christiania he led a string quartet, and in Stockholm formed the Burgin Quartet, which toured regularly from city to city, giving twelve recitals a season. In the fall of 1920 he became concert-master of the Boston Symphony Orchestra.

He played in Boston for the first time in a concert with Mr. De Gogorza, baritone, in Symphony Hall, on November 18, 1920 (Tartini's "Devil's Trill" sonata, Sarasate's "Carmen" Fantasia, and smaller pieces).

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CONCERTO IN D MAJOR, FOR VIOLIN, OP. 77 . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was written, during the summer and the fall of 1878, at Pörschach on Lake Wörther in Carinthia for Joseph Joachim, dedicated to him, and first played by him under the direction of the composer at a Gewandhaus concert, Leipsic, on January 1, 1879. The first performance in Boston was by Franz Kneisel at a concert of the Boston Symphony Orchestra on December 7, 1889, when Mr. Kneisel played a cadenza of his own composition. It has since then been played at these concerts by Messrs. Brodsky (November 28, 1891) and Kneisel (April 15, 1893, February 13, 1897, with a cadenza by Charles Martin Loeffler, and at the concert in memory of Governor Wolcott, December 29, 1900); by Miss MacCarthy, November 15, 1902, December 19, 1903; by Mr. Kreisler, March 11, 1905; by Mr. Heermann, November 25, 1905; by Mr. Wendling, October 26, 1907; by Mr. Berber, November 26, 1910; by Mr. Witek, January 20, 1912; by Mr. Flesch, April 3, 1914; by Mr. Witek, November 24, 1916.

The orchestral part of this concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettle-drums, and strings.



The advertisement graphic is enclosed in a double-line border. On the left, the word "Foss" is written in a large, stylized, cursive script. A thick, dark diagonal line cuts across the lower half of the graphic. To the right of the "Foss" script is a crest featuring a fleur-de-lis, with the word "FOSS" above it and "BOSTON" below it. A banner at the bottom of the crest reads "SUPER OMNIA". Below the diagonal line, the word "Chocolates" is written in a bold, serif font. Underneath that, "BOSTON-WINONA" is written in a smaller, all-caps serif font. At the very bottom, the phrase "The Ultimate in Candy" is written in a large, bold, serif font.

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Brahms not confident of his ability to write with full intelligence for the solo violin, was aided greatly by Joachim, who, it appears from the correspondence between him and Brahms gave advice inspired by his own opinions concerning the violinist's art.

The concerto was originally in four movements. It contained a Scherzo which was thrown overboard. Max Kalbeck, the biographer of Brahms, thinks it highly probable that it found its way into the second pianoforte concerto. The Adagio was so thoroughly revised that it was practically new.

The violin part was sent to Joachim on August 22, 1878. There was talk of a rehearsal with the Hochschule Orchestra in Berlin in October; to produce it in Vienna; afterwards Joachim was to play it in other cities. Clara Schumann had already heard Joachim play a movement of the concerto in Hamburg, when the two and Brahms were attending a music festival. She wrote to Levi: "You can easily imagine that it is a concerto in which the orchestra and the solo player are wholly blended. The mood of the movement is very



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similar to that of the second symphony, and the tonality is the same, D major." On December 13, 1878, Elisabeth von Herzogenberg in a letter dated Leipsic asked Brahms if the violin concerto was really not completed. "We heard a wail to that effect from Utrecht, but refuse to believe it. It looks so unlike you to promise more than you can carry out, and you *did* promise us the concerto at Arnoldstein—dear old sleepy Arnoldstein, where we had so much time for counterpoint!" Brahms replied two days afterwards: "Joachim is coming here, and I should have a chance of trying the concerto through with him, and deciding for or against a public performance. If we do that, and are fairly satisfied with it, you can still hear it afterwards." On December 21 he wrote: "I may say that Joachim is quite keen on playing the concerto, so it may come off after all. I am against having the symphony" (the one in C minor) "on the same evening, because the orchestra will be tired as it is, and I don't know how difficult the concerto will prove. I expect to be in Berlin by the 28th to rehearse it on the piano with Joachim. . . . The concerto is in D major, which should be taken into consideration in arranging the programme." Now Brahms had written in the fall that he hated to think of Joachim's playing in Austria, while he "stood there doing nothing," and the only alternative was to con-

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duct. The middle movements had been discarded; "they were the best of course," but he was inserting a "feeble Adagio."

Herzogenberg wrote to Brahms that at Leipsic he would need only five first violin parts, five second, three violas, and eight basses, "or, if these are copied separately, five violoncelli and three double basses. . . . I am not going to bother about the keys; the concert may be in G-sharp minor, for all I know!"

Was the delay in producing the concerto the fault of Brahms or of Joachim? Brahms did not send the new "beautifully written" manuscript of the voice part to Joachim until the middle of December. Joachim's letters were, to quote Kalbeck's characterization, strikingly stiff, cool, and forced. Was he vexed because Brahms was so long in sending him the manuscript; or was he disappointed in the music itself; or was he afraid lest Hugo Heermann might play it, for Brahms purposed to stop over at Frankfort on his way to Berlin. He complained, at any rate, of the "unaccustomed difficulties." Even as late as April, 1879, when he had played the concerto in Leipsic, Vienna, Budapest, Cologne, and London, he wrote to Brahms concerning some changes in the score which the composer had accepted: "With these exceptions the piece, especially the first movement, pleases me more and more. The last two times I played without notes. That a solo composition has been performed in two

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The programme of the Gewandhaus concert in Leipsic on January 1, 1879, was as follows:-

Franz Lachner, overture from Suite No. 4; Mozart, Aria from "Die Entführung aus dem Serail" (Mme. Marcella Sembrich); Brahms, Concerto for the violin (new, manuscript, led by the composer, played by Joseph Joachim); Chopin, Songs with pianoforte: Notturmo, Mazurka (Mme. Sembrich); Bach, Chaconne (Joseph Joachim); Beethoven, Symphony, No. 7.

Florence May in her Life of Brahms quotes Dörffel with regard to the first performance at Leipsic: "Joachim played with a love and devotion which brought home to us in every bar the direct or indirect share he has had in the work. As to the reception, the first movement was too new to be distinctly appreciated by the audience, the second made considerable way, the last aroused great enthusiasm." Miss May adds that the critic Bernsdorf was less unsympathetic than usual.

Kalbeck, a still more enthusiastic worshipper of Brahms than

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Miss May, tells a different story. "The work was heard respectfully, but it did not awaken a bit of enthusiasm. It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Brahms conducted in a state of evident excitement. A comic incident came near being disastrous. The composer stepped on the stage in gray street trousers, for on account of a visit he had been hindered in making a complete change of dress. Furthermore he forgot to fasten again the unbuttoned suspenders, so that in consequence of his lively directing his shirt showed between his trousers and waistcoat. "These laughter-provoking trifles were not calculated for elevation of mood."

In spite of Leipsic Brahms soon recovered his spirits. He wrote to Elisabet von Herzogenberg from Vienna in January: "My concert tour was a real down-hill affair after Leipsic; no more pleasure in it. Perhaps that is a slight exaggeration, though, for friends and hospitality are not everything on a concert tour. In some trifling ways it was even more successful; the audiences were kinder and more alive. Joachim played my piece more beautifully with every rehearsal, too, and the cadenza went so magnificently at our concert here that the people clapped right on into my coda. But what is all that compared to the privilege of going home to Humboldtstrasse and being pulled to pieces by three womenkind—since you object to the word 'females'?"

When the concerto was played in Vienna at Joachim's own concert on January 14, 1879, Hellmesberger conducted. Hanslick, whose admiration for the music of Brahms is well known, praised



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highly the workmanship of the concerto, but found the music shy in invention; the fancy with half-set sails. He was the first who found a resemblance between the chief theme of the first Allegro and the beginning of the "Eroica." The twelve-year-old Mozart in "Bastien und Bastienne" anticipated the two.

The composition is fairly orthodox in form. The three movements are separate, and the traditional tuttis, soli, cadenzas, etc., are pretty much as in the old-fashioned pieces of this kind; but in the first movement the long solo cadenza precedes the taking up of the first theme by the violin. The modernity is in the prevailing spirit and in the details. Furthermore, it is not a work for objective virtuoso display.

I. Allegro ma non troppo, D major, 3-4.

II. Adagio, F major, 2-4.

III. Allegro giocoso, ma non troppo, vivace, D major, 2-4.

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"Islamey" was inspired by Balakireff's travels in the Caucasus. It is said that the three themes are Georgian, though one is "quite Arabian." The piece, dedicated to Nicholas Rubinstein, was published in 1868 or 1869. The statement has been made that Liszt delighted in performing it and taught it to many of his pupils. This is undoubtedly true, but it is a curious fact that in his voluminous correspondence of nine volumes, he does not mention the Fantasia by name. In a letter to Balakireff from Weimar, dated October 21, 1884, accepting gratefully the dedication to him of the symphonic poem "Thamar," he wrote: "My admiring sympathy for your works is well known. When my young disciples want to please me they play me your compositions and those of your valiant friends. In this intrepid Russian musical phalanx I welcome from my heart masters endowed with a rare vital energy; they suffer

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The first performance of “Islamey” that we find in Boston was by Arthur Friedheim at the fourth of his recitals, on April 29, 1891. The fantasie has since been played here by nearly a dozen pianists, local and visiting. When Mr. Siloti played it on March 12, 1898, the programme announced it as “Islamey (Dance of the Dervishes), Oriental Fantasia.” The parenthetical addition was due to Mr. Siloti.

Alfredo Casella made his orchestral transcription in Paris in 1908. The score bears this inscription in French: “This new version of ‘Islamey’ is dedicated, in token of admiration and affection, to



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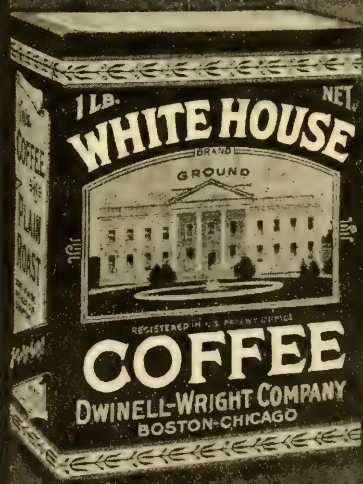
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Three themes are freely developed. The first, Allegro agitato, D-flat major, 12-16, is introduced at once. A secondary theme, Un poco meno mosso, is given to the English horn and four solo violoncellos. The theme of the Trio, Andantino espressivo, A major, 6-8, is for the English horn over harmonies for the strings. This theme is continued by solo violoncello and afterwards by solo violon and viola. There is a brilliant Coda, Presto furioso, 2-4 time.

* * *

* Siloti, pianist and conductor, a cousin of Mr. Rachmaninoff, was born on his father's estate near Charkow, South Russia, on October 10, 1863. He studied at the Moscow Conservatory under Swereff and Nicholas Rubinstein (1875-81), with Tschaikowsky and Hubert and later with Liszt. In 1880 he played at Moscow most successfully and in 1883 was applauded at the Tonkünstlerversammlung at Leipsic. From 1880 to 1890 he taught at the Moscow Conservatory, living for a time at Frankfurt, Antwerp, and Leipsic. In 1901-02 he conducted the Moscow Philharmonic Symphony concerts, and in 1903-04 he conducted at Petrograd. Until the World War broke out he devoted his attention chiefly to conducting in cities of Russia. His death was reported a year or so ago, but in the fall of 1920 he was giving recitals in London to enthusiastic audiences.

He visited Boston in 1898 and played with the Boston Symphony Orchestra (Tschaikowsky's Concerto in G major, No. 2) on February 5. He gave concerts here on February 12, 14, March 12. At the last he was assisted by Messrs. Kneisel and Schroeder. He played at a Kneisel Quartet concert (Tschaikowsky's Trio) on March 14.

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Casella's father was a violoncellist, a teacher at the Liceo Musicale, Turin; his mother was an excellent pianist; the celebrated violoncellist Alfredo Piatti was his godfather; all the boy's nearest relatives were violoncellists. He began to study the pianoforte when he was four years old, yet as a boy he was so interested in chemistry and electricity that Galileo Ferraris wished him to devote himself to science. On the advice of Martucci he turned at the age of twelve his attention wholly to music. (When he was ten he played in public.) He studied harmony with Cravero. The Parisian pianist Diémer heard him in Paris and in 1896 induced him to enter the Paris Conservatory. Casella took a first prize for pianoforte-playing in 1899; in 1901 as a pupil of Leroux a second prize for harmony. He made further studies in composition with Gabriel Fauré. After he left the Conservatory he gave concerts through Europe, conducted, taught the pianoforte at the Paris Conservatory, was music critic of the *Homme Libre*, wrote for many reviews,—a man of surprising activity, and of late years a composer of singular originality and audacity. In 1916 he went to Rome to teach the pianoforte at the Academia Santa Cecilia. He founded there a Società Nazionale di Musica, which transformed itself into the Società di Musica Moderna. In 1917 and 1918 he organized concerts through this society at Rome, Florence, Bologna, Milan, to bring out works of young Italian composers with those of Debussy, Ravel, Fauré, Stravinsky, de Falla, and others. He

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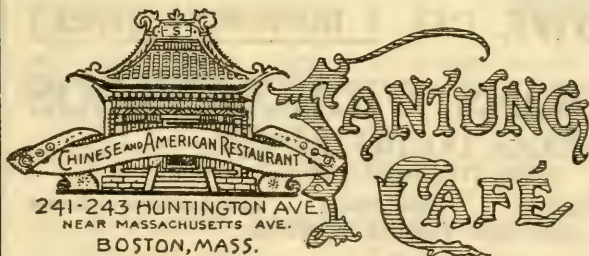
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worked for the young Italians in Paris with concerts in February, 1917, and February, 1918; with chamber concerts in Lyons, Marseilles, Nice, London. His Roman periodical *Ars Nova* is belligerent in propaganda.

Casella's orchestral works have excited hot discussion. The most important are his two symphonies (1905 and 1908-10); the Rhapsody "Italia" and the Suite in C major (1909); "Le Couvent sur l'eau," choregraphic comedy in two acts from which a Suite is drawn (1911-12); "Pagine di guerra," inspired by films of the war, for pianoforte four hands (1915), orchestrated in 1917 with the addition of a fifth "film"; *Elegia eroica* (1917).

Casella is known in Boston by his "Italia" Rhapsody ("Pop" concert on May 24, 1918); the sonata for pianoforte and violoncello (Ruth Deyo and Pablo Casals, May 24, 1918); "Pupazzetti,"* for pianoforte four hands—played on two pianofortes by Guy Maier and Lee Pattison February 21 and November 27, 1920).

* These pieces have been transcribed by Casella for a small orchestra.

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THURSDAY EVENING, DECEMBER 23, at 8 o'clock

FRIDAY AFTERNOON, DECEMBER 24, at 2.30 o'clock

(Please note that the evening concert will be given on Thursday and not on Saturday)

Mozart Overture to the Opera, "Don Giovanni"

Mozart Concerto for two Pianofortes in E-flat
(Köchel No. 365)

- I. Allegro.
- II. Andante.
- III. Allegro.

D'Indy "La Queste de Dieu" ("The Search for God")
Descriptive Symphony from the Opera "La
Légende de Saint-Christophe" (Act II)
(First time in Boston)

Malipiero "Impressioni dal Vero" ("Impressions from Nature")
Suite No. 1

- I. Il Capinero (The Black Cap).
- II. Il Picchio (The Woodpecker).
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(First time in America)

Delius Dance Rhapsody

SOLOISTS

GUY MAIER and LEE PATTISON

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There will be an intermission of ten minutes after the concerto

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

The Boston Musical Association

MR. GEORGES LONGY, Director

will open its second season with a concert in JORDAN HALL, on JANUARY 19, three others to follow on February 16, March 23, and April 27, 1921.

The works which have been heard little or not at all in Boston will be selected from the following list:

For String orchestra: Fugue, Bach;—Adagio, Lekeu;—Suite, Frank Bridge.

For Small orchestra: "Le Festin de l'Araignée" Albert Roussel;—Ballet Gluck;—Suite, Malipiero.

Full orchestra: "Esquisses Caucassiennes," Ippolitow—Iwanow;—"Impressioni Romana" (MSS) V. Davico;—"Alborada del Gracioso" (MSS) Ravel;—and Fantaisie, Ropartz.

Works for Chorus and orchestra by: Florent Schmitt, Frank, Neymark.

In the field of Chamber music will figure compositions by Turna, Holbrooke, Pizetti and Granville Bantock. Solos with orchestra or combinations of a few instruments by: Paderewski, Cassado, Bordes, Debussy, Rameau, Delage, Cyril Scott, Respighi, Gretchaninoff and Bruneau.

Among the AMERICAN COMPOSITIONS to be selected for performance by the Musical Committee, composed of Messrs. E. B. HILL, Richard PLATT, Stuart MASON, and G. LONGY, are works by Warren Storey Smith, Bennet, Fairchild, Heilman and D. G. Mason.

Soloists will be EVA GAUTHIER, (mezzo);—HEINRICH GEBHARD, (pianist);—SOCRATE BAROZZI, (violinist); these have already been invited to assist, and from the present membership of the Association itself will also appear: Christiana CAYA, (soprano);—Sergei ADAMSKY, (tenor);—Charlotte PEEGE, (contralto);—Misses Marion CARLEY, Susan E. WILLIAMS, Elizabeth SIEDOFF, and Mr. Guy MAIER, (pianists);—Carmela IPPOLITO, (violinist);—Mildred RIDLEY, (cellist).

In addition, as a feature of exceptional interest, the "HARVARD GLEE CLUB" of which Dr. Archibald DAVISON is director, will assist in the performance of Florent SCHMITT'S "Chant de Guerre" for tenor solo, male chorus and orchestra, at the last concert.

The price of season tickets has been fixed at \$8.80, \$7.15, and \$5.50 for seats in the orchestra, and \$3.30, \$2.20 for seats in the balcony; all including war tax.

Tickets for the single concerts, if any are unsold, will be placed on sale at 75c to \$2.50 (plus war tax) shortly before the first concert.

Orders for tickets should be addressed to: Mr. Longy, 103 Hemenway St., Boston—or to: Richard Newman, Steinert Hall, Boylston St., Boston.

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FRIDAY AFTERNOON, DECEMBER 24, at 2.30 o'clock

Mozart Overture to "Don Giovanni"

Mozart Concerto for two Pianofortes in E-flat
(Köchel No. 365)

- I. Allegro.
 - II. Andante.
 - III. Allegro.
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D'Indy "La Queste de Dieu" ("The Search for God")
Descriptive Symphony from the Opera "La
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There are five or six variations of the famous tale concerning the composition of the overture, which is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings. The first is said to be from the mouth of Mozart's widow, Constanze, who married Nissen:—

"The day before the performance, when the dress rehearsal was over, Mozart said in the evening to his wife that he should write the overture that night; that she should brew punch and stay by him to keep him cheerful. She did this, and told him stories about Aladdin's Lamp, Cinderella, and like tales, which made him laugh until the tears came to his eyes. The punch made him so sleepy that he nodded whenever she stopped, and worked only while she told the tales. But the intense application, the sleepiness, and the frequent nodding made the work too hard for him. His wife advised

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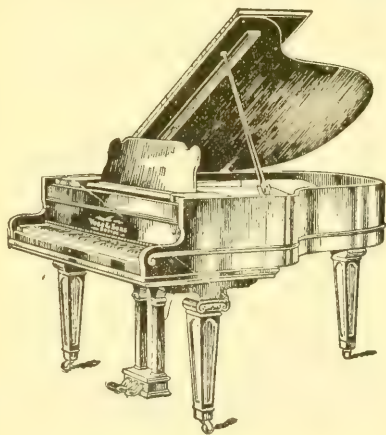
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him to lie down on the sofa, and promised to wake him in an hour. He slept so soundly that she could not bear to disturb him, and she let him sleep two hours. It was then five o'clock. The copyist had been engaged at seven, and at seven o'clock the overture was ready."

This is Niemtschek's version: "The opera was already completed and rehearsed, and the performance was to be the day after; but there was no overture. The anxiety and the alarm of his friends, which increased each hour, seemed to entertain him. The more they were disconcerted, the more frivolous did Mozart appear. At last on the evening before the day of the first performance, after he had joked to his heart's content, he went toward midnight to his room, began to write, and finished in a few hours the wondrous masterpiece which connoisseurs place only after the heavenly 'Sinfonie' of 'Die Zauberflöte.' The copyists had hard work to be ready for the performance; and the opera orchestra, whose skill was already known to Mozart, performed it exceedingly well at sight." Niemtschek added, "The incident is known all over Prague."

Stepánek told practically the same story. Mozart was with his friends till a late hour. Finally one said to him, "Mozart, 'Don Giovanni' will be performed to-morrow, and your overture is not yet ready." "Mozart looked a little confused, went to an adjoining room where paper, ink, and pens had been furnished him, began to write at midnight," etc. The copyists worked all day; and at a quarter of eight the parts, still wet though sanded, were brought to the theatre.

Genast's story is still more remarkable. According to him Mozart



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on the day before the dress rehearsal went to a supper at the house of a priest, where he drank deeply of Hungarian wine. Opera singers were at the supper, and so was Genast's father. The talk was half in Latin, half in Italian. About one o'clock Wahr and Genast undertook to see Mozart home. Mozart kept singing tunes from his new opera, and always returned to the "Champagne Song." "The cold air and the singing had robbed him of his senses," and as soon as he reached his room he fell asleep, all dressed, on his bed. His companions slept as best they could on a sofa. They were awakened by powerful tones, and they saw Mozart at work by a dim lamp. They listened and were still. A little after seven he sprang to his feet and exclaimed, "There it is!" They kissed his "beautiful white hands." The score was divided and given to four copyists. "Now I'll sleep a little." At night the parts—some of them were still wet—were on the desks.

The most incredible version is that given by Alfred Meissner, who claimed that it was told him by his grandfather. His story is that Mozart, da Ponte, Casanova (of the famous memoirs) and some of the opera singers were at Duschek's country-house. Bondini, the manager, was horrified to hear that Mozart proposed to meet friends in the Tempelgässchen: "You never come away from there before midnight. Be reasonable,—think of your overture." "That is ready." "Yes, ready in your head, but there is nothing on paper." They all saw there was nothing to do but to imprison the composer.

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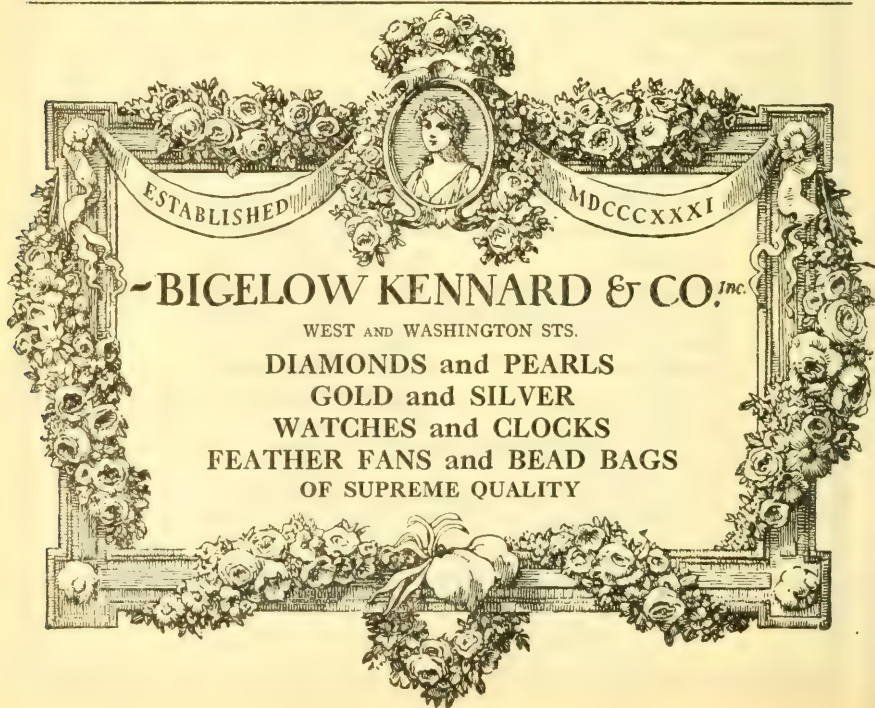
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Teresa Bondini asked him for a glove that she had left on the piano. He looked in vain. She joined him and begged for some chords of the overture. Mozart began to play. They left him, and locked him in. They passed bottles of wine and cakes by a pole through the window, and later Casanova brought him the key. At seven in the morning the overture was ready. Meissner agrees with Constanze in this, that the overture was written on the night before the performance.

Lyser, on information which came from Duschek and Bassi (the creator of *Don Giovanni*), would have us believe that Mozart went one day to Duschek's when Bassi was there, and said there were three overtures to "*Don Giovanni*" in his head, and he did not know which was the best. He then played the three, all of which were admirable. The first was in E-flat, the second was in C minor, "with a free fugue, like that of '*Die Zauberflöte*,' but of a far different character," and a third in D, which Duschek and Bassi declared to be the most appropriate to the subject and action. This was the one that Mozart wrote out so hurriedly. The others never were committed to paper.

What is the truth? We know that Mozart was in the habit of composing where he had no means of writing down his thoughts, that he had a prodigious musical memory, that the mechanical part of composition was distasteful to him. No doubt, the structure of the overture had been framed long before the day of performance, and even the details arranged. It was no slight task to score an overture of 292 measures in seven or eight hours. To compose, to



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create it, and to score it seems incredible; and the story of this hurried composition is to be classed with the legends concerning Mozart's death.

The overture was played at sight and brilliantly. Mozart, so the story goes, said, "Many notes were dropped under the desks, but nevertheless it was mightily well played."

The orchestra of this theatre, then managed by Pasquale Bondini, consisted of four first violins, four second violins, two violas, violoncello, two double-basses, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums. Trombones were engaged when they were needed. Possart, of Munich, insists that Mozart could easily have had a larger orchestra. We know that rich and noble patrons in Prague offered him the services of their household musicians; but Possart, who has restored the operas of Mozart to their just proportions, claims that Mozart wrote the opera for the orchestra that was already known to him by the production "Le Nozze di Figaro." The musicians of Prague were then celebrated for their technic and musical intelligence. Mozart paid them a curious tribute in his own fragmentary translation into German of da Ponte's text. The scene is where Don Giovanni and Leporello are feasting, before the arrival of the Stone Man. The music is sounding, and Don Giovanni asks Leporello how he likes the fine concert. Mozart introduces this gag:—

Don Giovanni: "These fellows play superbly." Leporello: "Yes, they are musicians of Prague."

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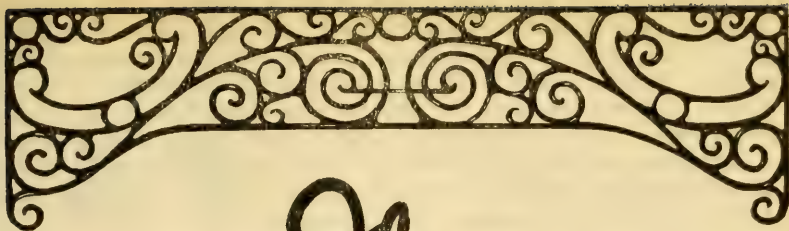
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The theatre itself was small, and "Don Giovanni" was planned for a small room in which intimate relations could be quickly established between singers and hearers. I believe this theatre is still standing. Berlioz heard music and led some of his works in it, and he wrote: "When I saw it, in 1845, it was dark, small, dirty, and of wretched acoustical properties. Since then it has been restored. . . . The personnel of the orchestra and the chorus were in too exact relationship with the scanty dimensions of the hall, and seemed to accuse the manager of stinginess."

We know little about the details of the first performance. The theatre was crowded, the curtain was late in rising. Mozart was wildly applauded and greeted thrice with a "Jubel," when he appeared as conductor and when he left his post. The enthusiasm was unbounded throughout the performance.

"Don Giovanni" was performed for the first time in America at New York, May 23, 1826, by Garcia's company. Garcia himself was the hero, Garcia's son Manuel, afterwards the famous teacher of singing (1805-1906), was the Leporello, the part of Zerlina was taken by Garcia's daughter, famous afterwards as Malibran. Barbeire was Donna Anna, Garcia's wife was Donna Elvira, Milon was Don Ottavio, Augi was Masetto, and Angrisani the Commendatore.

*
* * *

The first performance in Boston was on April 8, 1850, when Max Maretzek led. The cast was as follows: Don Giovanni, Beneven-

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tano; Donna Anna, Truffi; Don Ottavio, Forti; Commendatore, Strini; Donna Elvira, Amalia Patti; Leporello, Sanquirico; Masetto, Novelli; Zerlina, Bertucca.

* * *

Victor Wilder burned incense to national pride by stating that Mozart, deeply interested at the time in French opera, modelled his overture in the French manner,—a developed allegro introduced by a slow movement; while the Italian overture was in three parts,—allegro, andante, final allegro. Furthermore, Mozart wrote in his score “Ouvertura,” not “Sinfonia.” “Ouvertura,” by the way, is a vile term. (The overture to “Idomeneo,” Allegro, “Die Entführung aus dem Serail,” Presto, and “Le Nozze di Figaro,” Allegro assai,—the three chief preceding operas,—are all in one movement.)

The Andante of the overture, D minor, 2-2 time, is taken from the catastrophe of the opera, which begins with the entrance of the Statue and his speech, “Don Giovanni, a cenar teco m’ invitasti” in the last scene, “followed by the agitated syncopated phrase in the first violins and the writhing counter-figure in the second, to the Don’s response: ‘Non l’ avrei giammai creduto; ma farò qualche potrò.’ Then come those unearthly rising and falling scale-passages in the first violins and flutes against a persistent, inexorable rhythm

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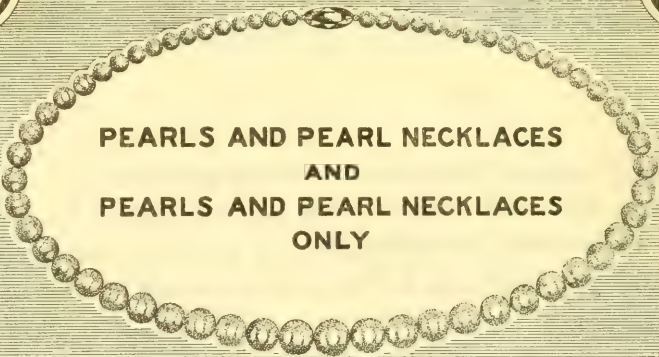
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in the basses and a close tremolo in the middle strings, which accompany the Statue's solemn 'Altre cure più gravi di queste, altra brama quaggiù mi guidò.' Four more measures lead over to the main body of the overture." The trombones which are used to-day in this scene were probably added for performance at Vienna; it is doubtful whether they were added by Mozart: there is no indication for their use in the overture. The Allegro—molto allegro, D major, 2-2—is wholly made up of thematic material not taken from the opera. The overture ends quietly with a half-cadence on the dominant of F major. An ending has been made for concert use.

Many strange and wonderful pages have been written about the opera and the overture. The most imaginative, the most fantastical, as well as the most sympathetic and poetic of all the stories, is the wild tale of E. T. A. Hoffmann, who advances the theory that Don Giovanni had wronged Donna Anna before he killed her father, that she loves him passionately although she should detest him, and that she does not live long after his taking off. "In the Andante (of the overture) horror of the terrible, unearthly regno all' pianto seized me, fearful forebodings of appalling things possessed my soul. The jubilant fanfare in the eighth measure of the Allegro sounded like exulting outrage. I saw from blackest night fiery demons stretch forth their glowing claws,—the life of joyous human beings who dance gayly on the thin cover of the bottomless pit. The conflict between the nature of man and unknown, frightful powers which surround it, bent on destruction, came clearly before the eyes of my soul."



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A less poetical but curious description is given by Oulibicheff, who is precise in his hysteria. According to him the D-sharp of the violins in the third measure of the Allegro against the D of the violoncellos indicates the hostile attitude of Don Giovanni towards the human race, or rather towards the male sex. The rabid wolf comes creeping slyly on; with one bound he has snatched the lamb, and the trumpets hail the successful stroke with their triumphant fanfare. The news of the stolen lamb gets abroad, and spreads more and more. The alarm is given. The people gather to annihilate the wolf (from the sixteenth to the forty-eighth measure), etc.

Gounod in his "Don Juan" devotes eight pages to the consideration of this overture, and he, too, uses purple words and swollen phrases. "From the very start of the overture Mozart is in full drama, and the overture itself is the synthesis of this drama." The first chords establish "the majestic and terrible authority of divine justice, avenger of crime." The first four measures are made more fearful by the intervening rests. The following harmonic progression has "a sinister character that freezes with fright, as the sight of a ghost." It was the cynical Auber who once said in the opera house, "There's a ghost in that music." The rhythm has a



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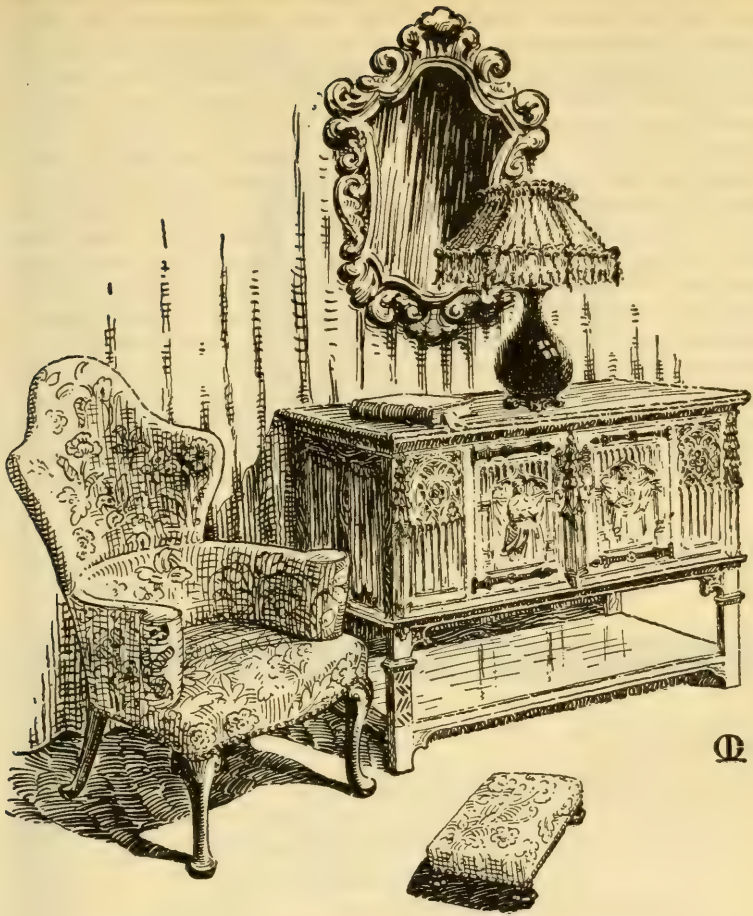
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fatal persistence that tells of no mercy for the impenitent blasphe-
mer. "Everything in this formidable introduction breathes
terror." Gounod speaks of the monotonous and inexorable rhythm
of the strings, the funeral timbre of the wind instruments, the first
violins which in syncopation pry into the most secret recesses of
that darkened conscience, the figure of the second violins which
rolls itself like a huge snake around the guilty one, the obstinate
resistance of the condemned, the frightful rising and falling scales
which yawn as waves in a tempest. The Allegro shows the hero
flushed with the fever of insolence, deaf to the warning from heaven,
headstrong in audacity, quick and sparkling as a sword, breaking
through all obstacles, climbing balconies, putting to rout the
alguazils. "What sonority obtained with so few notes and such
simple means! What youthful charm, what brilliance of the grand
lord in the two measures that follow the first seven of the Allegro!
How luminous the timbres and the rhythm of the wind-instruments
after the fine, delicate, discreet use of the strings! What wheedling
charm in the thirds of oboes and clarinets at the thirty-second
measure! What tumult, yet without confusion, in the double imita-
tion in canon as you leave the fifty-fourth measure!" And Gounod
has many "What's" and "How's," accompanied with exclamation
points.

The book by Gounod should never be read without the gloss, now
applausive, now ironic, prepared by Camille Saint-Saëns. The latter
refers to the "eloquent rests" at the beginning of the overture, and

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negligence, not only in the letter, but in the spirit, may bring on defeat. The great musical shows have another kind of strength. The overture to 'Tannhäuser,' the overture to 'Guillaume Tell' (you see that I speak without prejudice), survive second-rate performances. Many notes may be beautifully slain, but there are so many that there will always be survivors. It is a triumph of big battalions. The tree with a thousand leaves can brave the storm; but what is left of a flower or the wing of a butterfly, after it has been bruised?"

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(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart composed his concerto for two pianofortes in Vienna in 1780. Jahn and Köchel say that he played it with Miss Aurnhammer at a concert in Vienna on November 24, 1781; but in a letter dated Vienna, November 24, 1781, Mozart wrote to his father that the concert was on November 23 ("*Gestern war ich eben in der Academie beim Aurnhammer*") and that they played the "Concert a

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due" and a sonata with the greatest success. The sonata was the one for four hands, D major (K. 381). Mozart and Miss Aurnhammer played the concerto again on May 25, 1782. Early in April, 1861, the concerto was played in a public concert at Vienna.

The concerto was played in Boston at concerts of the Boston Symphony Orchestra on October 20, 1883, by Miss Mary E. O'Brien and Miss Olga von Radecke; and on February 19, 1910, by Ernest Hutcheson and Harold Randolph. The cadenzas by Moscheles were played, but there are autograph cadenzas by Mozart in existence.

The concerto had been previously played at concerts of the Harvard Musical Association: November 21, 1867, by Messrs. B. J. Lang and J. C. D. Parker, and on February 17, 1881, by Mr. and Mrs. W. H. Sherwood. There were possibly performances in Boston before these.

This composition, known originally as "Concerto a due Cembali," is scored for two pianofortes, violins, violas, basses, two oboes, two bassoons, two horns. Later, perhaps for the second performance in Vienna, parts for two clarinets were added, not in the score, but on separate sheets of paper.

The concerto is in three movements constructed according to the form of the period. The first movement, Allegro, E-flat major, 4-4, begins with a long orchestral introduction in which thematic material is exposed. The second movement, Andante, B-flat major, 3-4, is in song form, and the Finale, Allegro, E-flat major, 2-4, is in rondo form.

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Jahn thought that this concerto was composed by Mozart that he might play a work of the kind with his sister.* Mozart had evidently sent the manuscript home, for he wrote (June 27, 1781) to his father from Vienna, "Pray have copied for me the sonata in B-flat, *à quatre mains*, and the two concertos for two pianos, and send them to me here without delay."

Mozart was on familiar terms in 1781 with the Aurnhammer family in Vienna. (The name is also spelled Auernhammer.) The family was fond of music, and Josephine (or Josefa) was ranked by many as among the best pianists of the city. She was fat, and Mozart described her to his father as a scarecrow ("ein Scheusal"); but at first he praised her playing, although he complained that she had no fine taste in cantabile. "She privately told me her plan: to study music steadily for two or three years, and then go to Paris and make it her profession. She says: 'I am not pretty; on the contrary, I am plain. I have no wish to marry some clerk with 300 or 400 florins, and I have no choice of any one else, so I prefer remaining as I am, and am gaining my livelihood by my talents.' And therein she is right. She begged me to assist her in carrying out her project, but she will not mention it to any one as yet."

* Maria Anna Mozart was born July 30, 1751, at Salzburg. Like her brother, she was precocious, and, together with him, made numerous appearances in many European concert halls. In 1784 Maria Anna—called Nannerl by her family—married Baron von Verchthold zu Sonnenberg. After his death she lived at Salzburg as a piano teacher. She died there on October 29, 1829, having been blind nine years.



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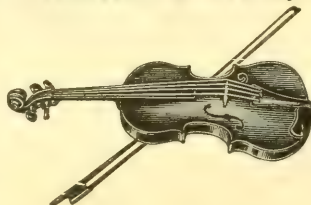
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Josephine studied with Kotzeluch and Mozart. She was in the habit of giving a concert yearly, "to give proof of her existence and her industry." In 1799 a critic wrote that only her industry could be praised; that her sole endeavor was to triumph over defiant difficulties; that in this mechanical display she disregarded fine or noble interpretation, and therefore her performance was not beautiful, not expressive. She was playing in public as late as 1813, and was then called the first pianist in Vienna. Her playing was then described as "well schooled, accurate, but cold and old-fashioned." Born in 1776, she married in 1796 a merchant named Bösenkönig. She composed variations for the pianoforte on themes from contemporaneous operas. In 1799 she had written her Opus 63. She died in 1841.

Josephine's father invited Mozart to live with them. He was unwilling to accept the offer, in spite of Josephine. He wrote to his father on August 8, 1781:—

"It appears that Mr. von Aurnhammer has written to you, that I already have a lodging. I had one, but what a one it was! Fit only for rats and mice, not for men. At noon a lantern is needed to go up the stairs. The room is really a little closet. To get to it one goes through the kitchen, and there was a window on my closet door; they said they would put up a curtain, which I should draw aside as soon as I was dressed, otherwise they could not see in the kitchen or in the adjoining rooms. The woman herself called the house a rats' nest: in a word, it was terrible to see. That would have been a fine dwelling-place for the various people of distinction to visit me. The good man had thought of nothing else but himself and his daughter, who is the biggest bore I know."

Mozart then drew a pen sketch of Josephine: "If an artist wished to paint to the life the Devil, he would be obliged to find resource in her face. She is as fat as a peasant-girl; she also sweats so that one might spit; and she goes about so unclad that one can actually read: 'I pray you, gaze here.' That's true; to see her is enough to make one blind, but one is sufficiently punished for the whole day



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if unfortunately he turns his eyes there—then one needs cream of tartar, she is so frightful, dirty, horrible! Phew, the Devil! I have written you how she plays the piano; I have written you how she has begged me to assist her. I am happy to do people a favor, but not to be bored. She is not satisfied if I spend two hours a day with her, I should sit there the whole day and then she will try to act agreeably. But what is worse, she is seriously in love with me. I took it as a joke, but now I know it is a fact. When I first noticed it, for she took liberties, for example reproaching me tenderly if I came somewhat later than usual or could not remain long, or things like this,—I saw myself compelled to save her from making a fool of herself to tell her the truth in a polite manner. This did not help matters, she was still the more enamored. At last I behaved towards her very courteously except when she came with her pranks, then I was rude; she then took me by the hand and said: 'Dear Mozart, don't be so angry. Say what you will, I still love you deeply. They say in the whole town that we are to be married, and they wonder at me for being able to take such a face.' She told me that when anything of the sort was said to her she always laughed at it. I know, however, from a certain person that says it is true, adding, that we shall travel together immediately. That has made me angry. I told her my opinion, and that she should not abuse my kindness. Now I do not go there daily any more, but only on every other day, and so it will calm down. She

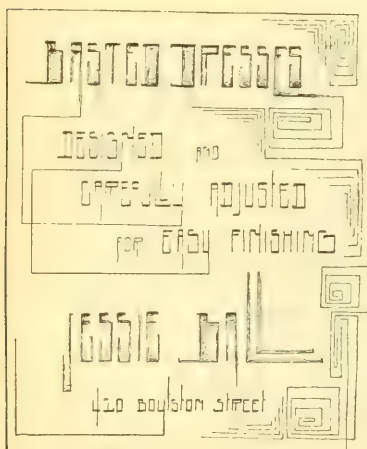
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is nothing but a love-sick fool, for before she knew me she said in the theatre, when she had heard me, 'He is coming to my house to-morrow, and I'll play to him there his Variations with the same gusto.' For this reason I did not go, because it was a conceited speech and because she had lied."

Nor did Mozart have a much higher opinion of the mother. She was stupid, malicious, a chattering gossip. Her husband was weak and good-tempered, "the best man in the world, too good for his wife." He has begged me, when we have often taken a walk together, not to say in the presence of his wife that we have taken a *fiacre* or drink beer together. Now I cannot put any confidence in a man who is so unimportant in his own family."

Mozart's dislike of Josephine did not prevent him from playing with her twice in concert this concerto. He even put off a journey to Salzburg so that he could play at her concert in the theatre on November 3, 1782. Furthermore, he dedicated to her sonatas for

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piano and violin (K. 376-380). For her he composed a piano sonata for four hands, probably the one in D major mentioned above. It appears from Cramer's *Magazin der Musik* (1787) that Josephine saw to the publication by Artaria of "many sonatas and varied arias" of Mozart.


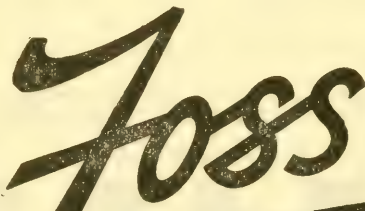
"LA QUESTE DE DIEU" ("THE SEARCH FOR GOD"), DESCRIPTIVE SYMPHONY, FROM THE OPERA "LA LÉGENDE DE SAINT-CHRISTOPHE,"
ACT II., SCENE I. . . PAUL MARIE THÉODORE VINCENT D'INDY

(Born at Paris on March 27, 1851, and now living there.)

D'Indy wrote the libretto and the music of "The Legend of St. Christopher" between 1908 and 1915. The first pages of the orchestral score were written at Strasbourg in July, 1913. D'Indy had gone there with Guy Ropartz to represent French music and to conduct a concert.

The libretto is based on the life of the Saint as told in the "Legenda Aurea," or "Golden Legend," compiled and put into form about the year 1275 by Jacobus de Voragine, Archbishop of Genoa. William Caxton in 1483 translated this book from an early French version printed in Paris, probably by Peter Keyser. Caxton's story begins:—

"Christopher was of the lineage of the Canaanites, and he was of



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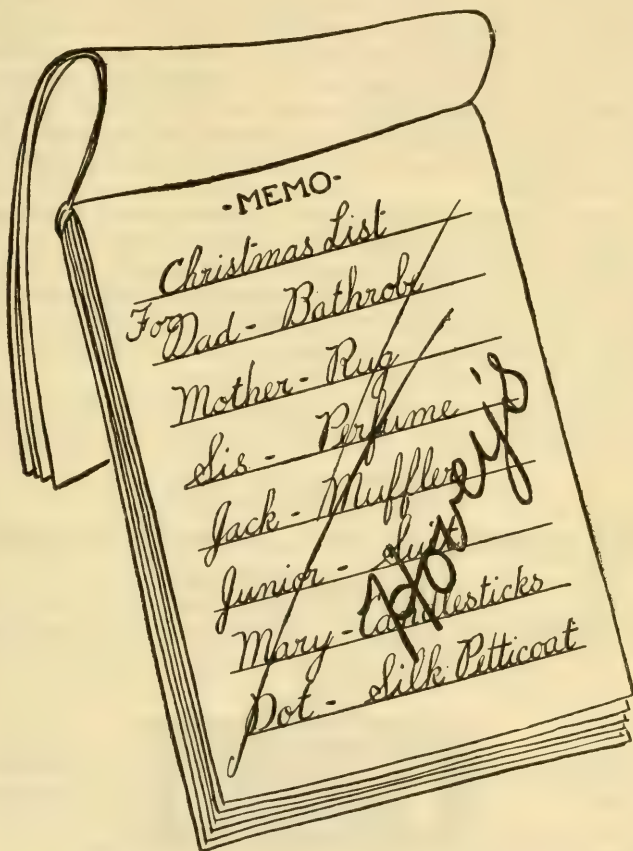
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a right great stature, and had a terrible and fearful cheer and countenance. And he was twelve cubits of length, and as it is read in some histories that, when he served and dwelled with the King of Canaan, it came in his mind that he would seek the greatest prince that was in the world, and him would he serve and obey."

But d'Indy introduced much material of his own invention. The hero, the giant Auferus, serves in turn the Queen of Pleasure, the King of Gold, the Spirit of Evil, and then goes over the earth searching for the most powerful monarch, the King of Heaven. Wearied of the vain quest, he returns to his native forest, where a hermit tells him that he will find God in his heart; he hears the giant's confession, then orders him to serve the poor and the weak. So Auferus becomes a ferryman over a raging torrent. One stormy night he finds the King whom he searches in the Child Jesus, Whom he bears across on his shoulders. Auferus is baptized. He takes the name of Christopher, and thereafter confesses the faith until he suffered martyrdom.

In the opera these episodes are connected and explained by a reciting historian and choruses before the curtain.

The "Search for God" is an orchestral composition. Before it is performed in the theatre the narrator tells of Auferus seeking the King of Heaven. This narrative serves as the argument printed on a fly-leaf of the score: it indicates the poetic significance and the musical plan of the descriptive symphony:—

"And Auferus set out to seek the King of Heaven. . . . He went

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over the whole earth, visiting the most powerful kingdoms, thinking to find what he sought in the palaces of illustrious kings. And the monarchs replied, 'I am not the King of Heaven.'

"Auferus went to the great wars. He passed along the battle-ranks under the sky of darts that hid the sun. And he questioned the most famous leaders. . . . But the great conquerors answered, 'I am not the King of Heaven.'

"Then pursuing his long journey, he came to the ancient imperial city, on the day they celebrated there the feast of the Resurrection. The bells sounded in their joy and the temples were adorned with fresh palms. He thought he had reached his goal, and he remained prostrate before the Holy Pontiff. But having looked at him the Shepherd of Souls said to him these words: 'I am not the King of Heaven. As for you, I say to you in truth: When the tall pines of the forest shall blossom with white roses, your Saviour will take pity on you and the King of Heaven will descend towards you.'

"Then, weary and discouraged by the seven years of vain seeking, Auferus went back to his native land."

The opera was produced at the Paris Opéra on June 6, 1920. The narrator, Huberty; the Queen of Pleasure—the only female rôle, Germaine Lubin; Christopher, Franz; the King of Gold, Rouard; the Spirit of Evil, Rambaud; the Hermit, Delmas; the Pope, Narcon (behind the scenes); Miss Beligne sang the music of the Child Jesus behind a tree, while little Montjarret on the shoulders of the

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giant mimed the Child. Ruehlmann conducted. The scenery by Maurice Denis is said to be remarkably beautiful.

"The Search for God" was played in concert-halls before the operatic performance.

The first performance in America was at Chicago by the Chicago Symphony Orchestra on October 31, 1919. (There was another performance by this orchestra on January 9, 1920.)

Vincent d'Indy conducted a performance of this composition at a Concert Populaire at Brussels in March, 1920. The piece was played at a Lamoureux concert in Paris before that.

The score calls for these instruments: Piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, six horns, little trumpet in D, two trumpets in C, little bugle in E-flat, two bugles in B-flat, three trombones, contrabass trombone, kettle-drums, bass drum, side drum, cymbals, xylophone, tam-tam, piano-forte, two harps, and strings.

At this concert four trumpets will be used instead of the bugles and trumpets in the composer's score.

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(Born at Venice on March 18, 1882; now living.†)

Part I. of this Suite was completed at Venice in 1910. It was played in London on August 22, 1918.

Henry Prunières in an article "G. Francesco Malipiero," written at Rome in 1918, translated by Miss Loraine Wyman, and reprinted in the *Musical Quarterly* of July, 1920, gives this description of the first series, "in which the love of nature, of the woods and its winged hosts is manifest."

"The first movement, 'Capinero' evokes the song of the warbler, the rustling of the leaves, all the atmosphere of the woods in its autumnal mourning. The second movement, 'Il Picchio,' unfolds

* This English title, in the nature of a paraphrase, was used when the work was formed in London.

† Malipiero's home is in Venice; but he sojourns now in Rome, now near Paris.



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itself in a rapid movement. It is the forest 'en fête,' with the rays of the sun, filtering through the branches, the fluttering of birds in the trees, while the woodpecker with his powerful beak searches persistently in the mildewed trunks of the oaks. The third, 'Il Chiù,' is a nocturne full of poetry and contemplation. One would judge wrongly these impressions of nature in attributing to them tendencies to realistic and objective description. The artist troubles himself little to reconstruct literally the sounds of the forest; he seeks to rouse in the mind of the listener the musical impression that he himself one day felt in listening to the confidences of the woods peopled with birds."

This Suite is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two

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"Il Picchio," Presto, 3-8.

"Il Chiù," Lento, ma non troppo, 3-4.

* *

Malipiero, the son of Luigi Malipiero, pianist, who married in 1881 the Countess Balbi, began the study of the violin when he was six years old. When he was eleven, there was a family catastrophe. Luigi exiled himself, taking with him his mother and his eldest son, Francesco. There was a wandering life for the boy. He saw Trieste, Berlin, and again Venice. At Vienna in 1896 a rich Pole, a helper of young students, became his patron. Here his grandmother died "under dramatic circumstances" which left a deep impression on his mind. Disliking Vienna, he dwelt there pursuing literary studies, playing the violin, and taking lessons in theory of Stocker. In July, 1899, he returned to Venice where he studied with Bossi. He heard "Die Meistersinger" and came to know in 1902 the music of Monteverde, Cavalli, Scarlatti, through manuscripts in the Marciana Library. In the fall of that year he went with Bossi to Bologna. There his first orchestral composition, "Dai Sepolchri," was performed (1904). Returning to Venice, he met

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Antonio Smareglia, the composer, who begged Malipiero to write orchestral scores from his dictation. Thus he learned that it was still necessary for him to learn. He revised his own scores and composed new works. Marius Pictor, the fantastical painter, influenced him. In 1910 he married the daughter of Rosa, a Venetian painter.

In 1913 he visited Paris, met Casella, Ravel, and others. Stravinsky's "Sacre du Printemps" impressed him. He was associated with d'Annunzio and received permission to put "Il Sogno d' un tramonto d' autunno" into music.

"One day," says Mr. Prunières, "opening by chance an Italian paper, he read that the National Music Competition of Rome had just crowned five modern works. Of the five, four were his. According to the rules of the competition he should have addressed only one composition to the committee, but he had had the idea of sending five works under assumed names. Four of these had been given prizes: the 'Sinfonia del mare,' 'Arione,' the overture of the 'Schiavona' called 'Vendemmiale,' and the 'Impressioni dal vero.' Malipiero returned at once to Rome and by letters sent to the



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newspapers announced that he was the author of the compositions designated to be given at the concert of the Augusteum. This incident created much talk in Italy and gave rise to disputes in the press, winning for Malipiero a world of enemies. 'Arione,' played the 21st of December, 1913, at the Augusteum, was greeted by hoots and hisses of the defenders of tradition, but the author remained indifferent to the non-success of a work which already no longer interested him, and which he disowns to-day. During this time the opera 'Canossa,' sent by him to the competition of Rome, was chosen for performance at the Costanzi theatre. 'Canossa' was produced on the 24th of January, 1914, under deplorable circumstances, after insufficient rehearsals, and with the most mediocre

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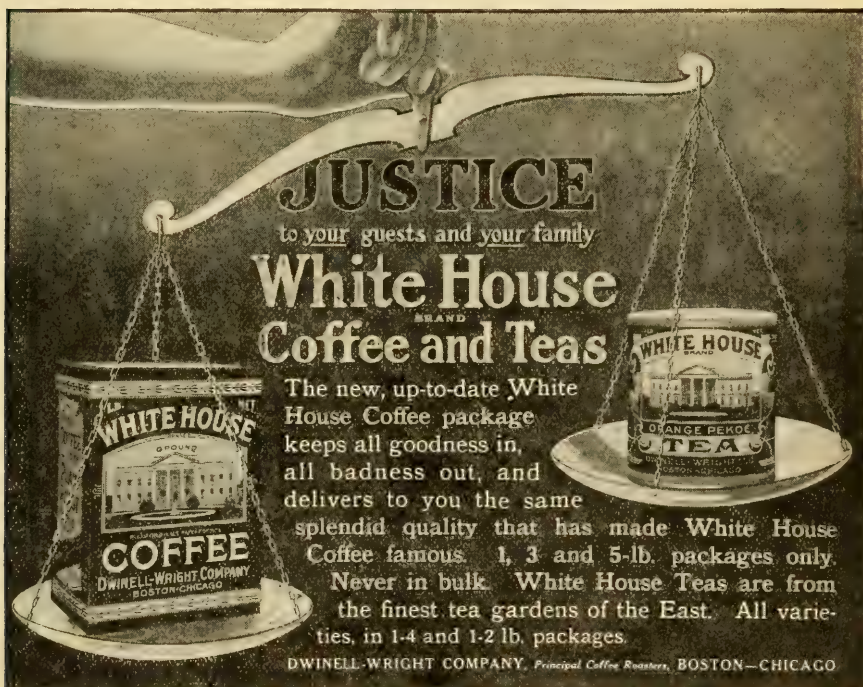
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interpretation. The curtain was barely raised, when from all sides there burst forth hisses. The opera was condemned without having been heard and the composer refused to permit the giving of a second performance. There was nothing in 'Canossa' which could have warranted such a reception. It is a work without great originality and without depth, the sparkle and the dramatic strength of which, however, should have won the public."

The war broke out. There was a "terrible crisis" in his own life. He went to Asolo, then to Rome.

A DANCE RHAPSODY FREDERICK DELIUS

(Born at Bradford, England, on January 29, 1868; living at Grez-sur-Loing, France, and in London.)

This "Dance Rhapsody" was composed in 1908. It was played for the first time at the Hereford (England) Festival, September 8, 1909. The composer conducted. The score contains important passages for the heckelphone, or bass oboe, but no performer on this instrument was forthcoming at the Hereford Festival, until a woman, an amateur, offered her services. The reviewer of the Festival for the *Monthly Musical Record* wrote: "A word of praise

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be given to the lady who made a performance possible by undertaking at very short notice the important part for the heckelphone,* an instrument, apparently, of somewhat uncertain temper." The "Dance Rhapsody" was published in 1910.

The first performance in the United States was at Minneapolis by the Minneapolis Symphony Orchestra on November 5, 1915. The Minneapolis orchestra played the Rhapsody in Boston on February 24, 1916.

The Rhapsody, dedicated to Hermann Suter,† is scored for piccolo,

* The heckelphone, so named after the inventor, Wilhelm Heckel, of Biberich, is a baritone oboe. Its range corresponds to the oboe in the lower octave. It was first used by Richard Strauss in his opera "Salome" (Dresden, 1905). It is a wood-wind instrument, played with a double reed. But a somewhat similar instrument, the hautbois baryton, was employed by Paul Vidal in his opera "La Burgonde" (Paris, 1898). The quartet in the oboe family is constituted of the oboe in C, the oboe d' amore in A, the English horn in F, and the baritone oboe in C. Heckel invented a heckelclarin, which has something of the nature of a saxophone. It is played with a clarinet mouthpiece, and is made in B-flat and E-flat. It has been used to replace the English horn in the third act of "Tristan und Isolde." In Paris and Brussels the tárogató, a wooden instrument of conical bore played with a clarinet reed, has replaced the English horn in Wagner's music-drama. It is thought that the tárogató is an improved form of a Transylvanian reed instrument. Weingartner uses the heckelphone in his third symphony; Walter Braunfels in his carnival overture to Hoffmann's "Prinzessin Brambilla." There is also the heckelphone piccolo.

† Hermann Suter was born on April 28, 1870, at Kaiserstuhl, Switzerland. He was educated musically by his father and later at the Stuttgart Conservatory (1888-91). In 1892 he settled in Zürich as a teacher, organist, and director of various choruses, and lived there until 1902, when he went to Basel as director of the symphony concerts of the Allgemeine Musikgesellschaft.

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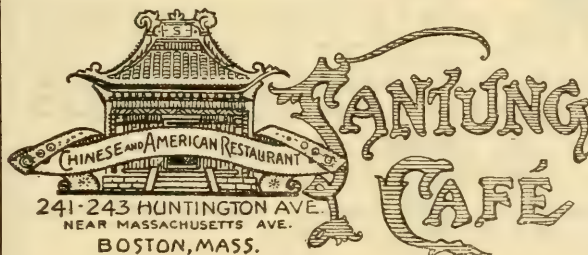
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FRIDAY AFTERNOON, DECEMBER 31, at 2.30 o'clock

SATURDAY EVENING, JANUARY 1, at 8 o'clock

Tschaikowsky "Manfred," Symphony, Op. 58
(after Byron's Dramatic Poem)

- I. Manfred's Wanderings and Despair.
Lento lugubre; Moderato con moto; Andante; Andante con duolo.
 - II. The Fairy of the Alps.
Vivace con spirito; Trio: L'istesso tempo.
 - III. Pastorale: Andante con moto.
 - IV. The Palace of Arimanes; Invocation to Astarte; Manfred's Death.
Allegro con fuoco; Andante con duolo; Tempo primo; Largo.
-

Griffes "The Pleasure Dome of Kubla Khan"
(After the Poem of S. T. Coleridge)

Saint-Saëns Concerto No. 2 in G minor for
Pianoforte, Op. 22

- I. Andante sostenuto.
- II. Allegretto scherzando.
- III. Presto.

Lalo Overture to "Le Roi d'Ys"

SOLOIST
PERCY GRAINGER

There will be an intermission of ten minutes after the symphony

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection
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The Boston Musical Association

MR. GEORGES LONGY, Director

will open its second season with a concert in JORDAN HALL, on JANUARY 19, three others to follow on February 16, March 23, and April 27, 1921.

The works which have been heard little or not at all in Boston will be selected from the following list:

For String orchestra: Fugue, Bach;—Adagio, Lekeu;—Suite, Frank Bridge.

For Small orchestra: "Le Festin de l'Araignée" Albert Roussel;—Ballet Gluck;—Suite, Malipiero.

Full orchestra: "Esquisses Caucassiennes," Ippolitow—Iwanow;—"Impressioni Romana" (MSS) V. Davico;—"Alborada del Gracioso" (MSS) Ravel;—and Fantaisie, Ropartz.

Works for Chorus and orchestra by: Florent Schmitt, Frank, Neymark.

In the field of Chamber music will figure compositions by Turna, Holbrooke, Pizetti and Granville Bantock. Solos with orchestra or combinations of a few instruments by: Paderewski, Cassado, Bordes, Debussy, Rameau, Delage, Cyril Scott, Respighi, Gretchaninoff and Bruneau.

Among the AMERICAN COMPOSITIONS to be selected for performance by the Musical Committee, composed of Messrs. E. B. HILL, Richard PLATT, Stuart MASON, and G. LONGY, are works by Warren Storey Smith, Bennet, Fairchild, Heilman and D. G. Mason.

Soloists will be EVA GAUTHIER, (mezzo);—HEINRICH GEBHARD, (pianist);—SOCRATE BAROZZI, (violinist); these have already been invited to assist, and from the present membership of the Association itself will also appear: Christiana CAYA, (soprano);—Sergei ADAMSKY, (tenor);—Charlotte PEEGE, (contralto);—Misses Marion CARLEY, Susan E. WILLIAMS, Elizabeth SIEDOFF, and Mr. Guy MAIER, (pianists);—Carmela IPPOLITO, (violinist);—Mildred RIDLEY, ('cellist).

In addition, as a feature of exceptional interest, the "HARVARD GLEE CLUB" of which Dr. Archibald DAVISON is director, will assist in the performance of Florent SCHMITT'S "Chant de Guerre" for tenor solo, male chorus and orchestra, at the last concert.

The price of season tickets has been fixed at \$8.80, \$7.15, and \$5.50 for seats in the orchestra, and \$3.30, \$2.20 for seats in the balcony; all including war tax.

Tickets for the single concerts, if any are unsold, will be placed on sale at 75c to \$2.50 (plus war tax) shortly before the first concert.

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DECEMBER 31 and JANUARY 1

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NOTES BY PHILIP HALE

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Stanislaus, H.

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FRIDAY AFTERNOON, DECEMBER 31, at 2.30 o'clock

SATURDAY EVENING, JANUARY 1, at 8 o'clock

Tschaikowsky "Manfred," Symphony, Op. 58
(after Byron's Dramatic Poem)

- I. Manfred's Wanderings and Despair.
Lento lugubre; Moderato con moto; Andante; Andante con duolo.
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Griffes "The Pleasure-Dome of Kubla Khan"
(After the Poem of S. T. Coleridge)

Saint-Saëns Concerto No. 2 in G minor for
Pianoforte, Op. 22

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The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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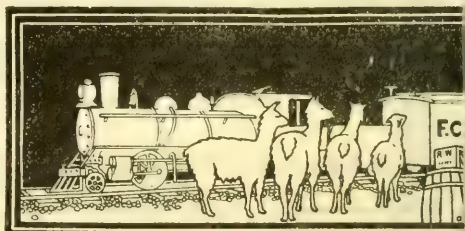
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"MANFRED," SYMPHONY AFTER BYRON'S "MANFRED," OP. 58.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

The full title of this composition is "Manfred, Symphony in Four Tableaux, after the Dramatic Poem by Byron."

Tschaikowsky wrote from Maidanovo to Sergēi Tanéïeff, June 25, 1885: "After some hesitation I have made up my mind to compose 'Manfred,' because I shall find no rest until I have redeemed my promise so rashly given to Balakireff in the winter. I do not know how it will turn out, but meanwhile I am very discontented. No! it is a thousand times pleasanter to compose without any programme. When I write a programme symphony I always feel I am not paying in sterling coin, but in worthless paper money."

Mily Balakireff wrote a letter dated "St. Petersburg," November 9, 1882, to Tschaikowsky, in which he urged him to compose a symphonic poem based on Byron's "Manfred." He said that he had recommended the subject to Berlioz, who was unwilling on account of his age and physical infirmities. Balakireff would not compose the music, for the subject was not "in harmony with his intimate moods," but he thought the subject an admirable one for Tschaikowsky. And Balakireff sketched the programme at some length: there should be a fixed idea, the Manfred motive, which should appear in all the movements. His programme for the first movement is practically that which is printed in the score, and he took the pains to name the tonalities of the respective themes. His idea was

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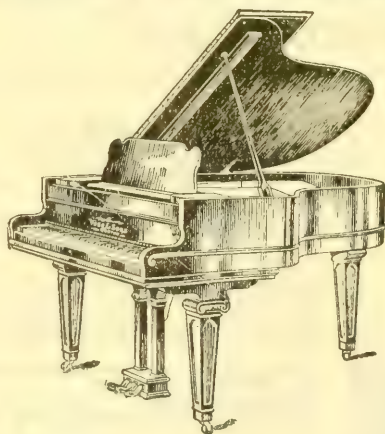
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that the second movement should portray the simple life of the Alpine hunter. "You must, of course, use a hunter's motive, but you should take the greatest care to avoid the trivial. God keep you from commonplaces after the manner of German fanfares and hunting music." The third movement should portray the Fairy of the Alps. The Finale should be a wild Allegro, with a portrayal of the palace of Arimanes and of the appearance of Astarte's ghost; "her music must be simple, transparent and ideally virginal"; then the setting of the sun and the death of Manfred. Balakireff gave him advice concerning details of scoring: thus, the notation of each pulsatile instrument should be on one line, not on five; the notation of the two flutes should be on one staff, and not on two. "The subject Manfred is not only a profound one, it is of contemporaneous interest, for modern humanity is sick because it knows not how to preserve its ideals." *

Tschaikowsky began composition at Maidanovo in April, 1885. He found the task a hard one; he was tempted at times to put it aside. He wrote to Mrs. von Meck, August 15, 1885: "The work is so difficult and complicated that I myself am for the time being a Manfred." He spoke of his wish to be through with it, of his exhaustion: "This is the eternal vicious circle in which I go round without finding an exit. If I have no work, I am bored and dismal; if I have work—I work far beyond my strength." He completed "Manfred" in September, 1885, he said in a letter; but according to a note on the score it was completed December 24, 1885. Tschaikow-

* Balakireff's letter is published in full in Modest Tschaikowsky's Life of his brother Peter, vol. ii., pp. 333-335. See Mrs. Newmarch's translation, pp. 484-486.



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sky wrote that month to Mrs. von Meek: "My 'Manfred' will be played once or twice, and then it will disappear; outside of a handful who go to symphony concerts, no one will happen to hear it. It is only the opera that brings us nearer to the people." He was already feverish over an opera at which he was then working.

The first performance of "Manfred" was at Moscow, March 23, 1886, under Erdmannsdörffer's direction. Tschaikowsky attended the rehearsals and was at the concert. He wrote to his faithful and sympathetic friend: "I am very contented; I think it is my best orchestral work. The performance was an excellent one, yet it seemed to me the audience was unintelligent and cool, although at the end there was 'an ovation.'" César Cui, as a rule hostile towards Tschaikowsky as a composer, wrote in terms of almost hysterical praise of "Manfred" when it was performed at Petrograd (December, 1886).

The first performance in America was by the Philharmonic Society of New York, Theodore Thomas conductor, December 4, 1886. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, April 27, 1901. Later performances in Boston at concerts of the Boston Symphony Orchestra were on February 8, 1902; April 30, 1904; March 11, 1905; April 8, 1911.

The symphony, dedicated to Mily Balakireff, is scored for three flutes (one interchangeable with piccolo), two oboes, English horn,

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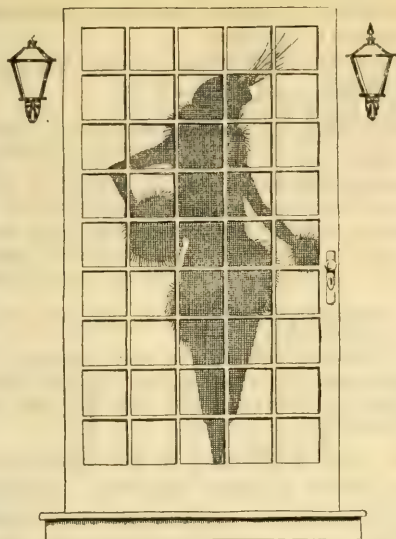
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two clarinets, bass clarinet, three bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, tam-tam, tambourine, two harps, organ (or harmonium), strings.

"Manfred" was not catalogued by Tschaikowsky among his symphonies. There is a preface in Russian and French.

I. Manfred wanders in the Alps. Tortured by the fatal anguish of doubt, racked by remorse and despair, his soul is a prey to sufferings without a name. Neither the occult science, whose mysteries he has probed to the bottom, and by means of which the gloomy powers of hell are subject to him, nor anything in the world can give him the forgetfulness to which alone he aspires. The memory of the fair Astarte, whom he has loved and lost, eats his heart. Nothing can dispel the curse which weighs on Manfred's soul; and without cessation, without truce, he is abandoned to the tortures of the most atrocious despair.

II. The Fairy of the Alps appears to Manfred beneath the rainbow of the water-fall.

III. Pastorale. Simple, free, and peaceful life of the mountaineers.

IV. The underground palace of Arimanes. Manfred appears in the midst of a bacchanal. Invocation of the ghost of Astarte. She foretells him the end of his earthly woes. Manfred's death.

Manfred is characterized at the very beginning of the symphony by a hopeless, relentless, boding theme (*Lento lugubre*) sounded loudly by three bassoons and a bass clarinet, with short and harsh chords of the lower strings. There is a heart-breaking cry after forgetfulness, a theme given to bassoons, horns, first oboe, and the lower tones of clarinets. This motive is afterwards associated with the vision of Astarte and at last with her own woful cry.



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The movement should not be considered as panoramic in any sense. There is no attempt to depict any special scene, to translate into music any particular soliloquy. It is the soul of Manfred that the composer wishes to portray.

The second movement, "The Fairy of the Alps," recalls inevitably scene ii., act ii., of Byron's poem (Manfred's invocation of the Witch of the Alps) :—

A lower Valley in the Alps. A Cataract.

Enter MANFRED.

It is not noon,—the sunbow's rays still arch
The torrent with the many hues of heaven,
And roll the sheeted silver's waving column
O'er the crag's headlong perpendicular,
And fling its lines of foaming light along,
And to and fro, like the pale courser's tail,
The Giant steed, to be bestrode by Death,
As told in the Apocalypse. No eyes
But mine now drink this sight of loveliness,
I should be sole in this sweet solitude,
And with the Spirit of the place divide
The homage of these waters.—I will call her.

(Manfred takes some of the water into the palm of his hand, and flings it in the air, muttering the adjuration. After a pause, the Witch of the Alps rises beneath the arch of the sunbow of the torrent.)

Beautiful spirit! with thy hair of light,
And dazzling eyes of glory, in whose form
The charms of earth's least mortal daughters grow
To an unearthly stature, in an essence

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Of purer elements; while the hues of youth,—
 Carnation'd like a sleeping infant's cheek,
 Rock'd by the beating of her mother's heart,
 Or the rose tints, which summer's twilight leaves
 Upon the lofty glacier's virgin snow,
 The blush of earth, embracing with her heaven,—
 Tinge thy celestial aspect, and make tame
 The beauties of the sunbow which bends o'er thee.
 Beautiful Spirit! in thy calm clear brow,
 Wherein is glass'd serenity of soul,
 Which of itself shows immortality,
 I read that thou wilt pardon to a Son
 Of Earth, whom the abstruser powers permit
 At times to commune with them—if that he
 Avail him of his spells—to call thee thus,
 And gaze on thee a moment.

Manfred tells her story of Astarte and his despair. He will not swear obedience to the Witch, although she hints at help. The Witch disappears.

MANFRED (*alone*). We are the fools of time and
 terror! Days
 Steal on us and steal from us; yet we live,
 Loathing our life, and dreading still to die.

This movement may be called the Scherzo (B minor, Vivace con spirito, 2-4) of the symphony. As programme music it has only a slight connection with the fundamental idea. "The instrumentation is most ingenious in kaleidoscopic effects, both in tone color and rhythm, in its pauses, syncopations, triolets, delicate staccato, double-tongued passages for the wood-wind, piz-

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zicato and flageolet tones for the strings." The vision of the dashing, glistening cataract continues until, with note of triangle and chord of harp, the rainbow is revealed. Manfred invokes the Witch. Flageolet tones of the harps add to the mysterious effect of the music. (These harmonics were then seldom found in scores. It is said that the first use of them is in Boieldieu's "La Dame Blanche" (1825), but there is a better known instance in the "Waltz of Sylphs" in Berlioz's "Damnation of Faust.") The song of the Witch is given to the first violins (D major); the accompaniment is by two harps. This episode is developed by the full orchestra with the exception of trumpets and trombones. This section is designated as a trio, but there is no express indication of a return to the main portion. The theme of despair is again sounded, but the Witch does not disappear immediately, although her song is at an end. The glory of the cataract is once more seen. It pales as the theme of despair is heard again.

The Pastorale (G major, Andante con moto) opens with a long melody for two oboes accompanied by the strings. The music was suggested possibly by the scene between Manfred and the Chamois Hunter. There is no direct reference to any scene in the poem. A passage in imitation for strings (B major) includes a drone-bass of sixteen measures,—B-F-sharp,—which falls suddenly to A-E,

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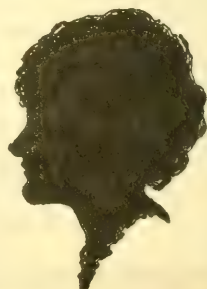
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when the first horn intones the "theme of forgetfulness" (first movement) in changed form. There is a rough shepherd dance (clarinets, English horn, horn, bassoons, then oboes). The mood changes. The idyllic character disappears, and after strokes of kettledrums and a vigorous attack of strings and wood-wind the trumpets scream the theme of Manfred's despair. There are cries from the horns, convulsive rhythms, and the gayety is as extinguished forever. There is a return to the principal section. The motive of forgetfulness is heard towards the close (muted horns).

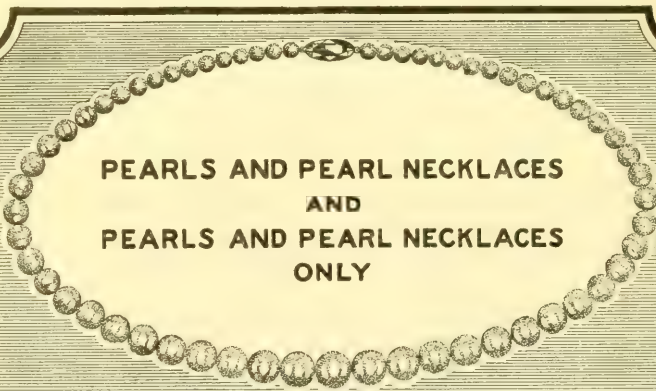


Finale (*Allegro con fuoco*, B minor). The bacchanal in the hall of Arimanes is, no doubt, an instance of the influence of Berlioz over Tschaikowsky,—an influence seen in other instances; for there is nothing in Byron's poem to suggest such musical description.

This bacchanal grows wilder and wilder, until the theme of despair is heard. The music is now of ghostly character. There is a long fugato, which ends with a development of Manfred's motive. And now Byron is the direct inspirer. Astarte rises in obedience to the invocation of Nemesis, who answers the entreaty of Manfred.

Harp glissandos accentuate the effect of this scene. And now the themes of the first movement are combined in broad treatment, until there is a tremendous climax.

In the symphony the organ at the end of the Finale hints at reconciliation and forgiveness; but the last measures hint at the "Dies Iræ."



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"THE PLEASURE-DOME OF KUBLA KHAN" (AFTER THE POEM OF S. T. COLERIDGE) OP. 8 CHARLES TOMLINSON GRIFFES

(Born at Elmira, N.Y., on September 17, 1884; died at New York April 8, 1920.)

This symphonic poem, suggested by Coleridge's "Kubla Khan," was composed in 1912 and revised in 1916. It was performed for the first time on November 28, 1919, by the Boston Symphony Orchestra in Boston. Mr. Griffes for the programme book of that date furnished the following information:—

"The instruments called for are three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, tambourine, tam-tam, celesta, pianoforte, two harps, strings.

"I have taken as a basis for my work those lines of Coleridge's poem describing the 'stately pleasure-dome,' the 'sunny pleasure-dome with caves of ice,' the 'miracle of rare device.' Therefore I call the work 'The Pleasure-Dome of Kubla Khan' rather than 'Kubla Khan.' These lines include 1 to 11 and lines 32 to 38. It might be well to quote in the programme-book some of the lines—at least the last six."

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.

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So twice five miles of fertile ground
 With walls and towers were girdled round:
 And here were gardens bright with sinuous rills
 Where blossomed many an incense-bearing tree;
 And here were forests ancient as the hills,
 Enfolding sunny spots of greenery.

The shadow of the dome of pleasure
 Floated midway on the waves;
 Where was heard the mingled measure
 From the fountain and the caves.
 It was a miracle of rare device,
 A sunny pleasure-dome with caves of ice!

"As to argument, I have given my imagination free rein in the description of this strange palace as well as of purely imaginary revelry which might take place there. The vague, foggy beginning suggests the sacred river, running 'through caverns measureless to man down to a sunless sea.' Then gradually rise the outlines of the palace, 'with walls and towers girdled round.' The gardens with fountains and 'sunny spots of greenery' are next suggested. From inside come sounds of dancing and revelry which increase to a wild climax and then suddenly break off. There is a return to the original mood suggesting the sacred river and the 'caves of ice.'"

* * *

Mr. Griffes studied the pianoforte with Mary S. Broughton of

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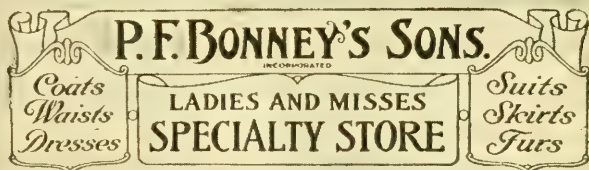
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Elmira. Having been graduated from the Elmira Academy, he went to Berlin, where he studied four years: pianoforte with Ernest Jedliczka and Gottfried Galston; composition with Philipp Rüfer and Engelbert Humperdinck. He gave private lessons in Berlin. Returning to the United States, he became in 1907 the teacher of music at the Hackley School for Boys at Tarrytown, and he gave private lessons in New York.

The list of his compositions includes: "The Kairn of Koridwen," a dance-drama for five wind instruments, celesta, harp, and pianoforte (Neighborhood Playhouse, New York, 1917); "Schojo," Japanese mime-play (performed by Michio Itow at A. Bolm's Ballet Intime Booth Theatre, New York, 1917); Poem for flute and orchestra (New York Symphony Society, November 16, 1919—Georges Barrère, flutist); a set of orchestral pieces rearranged from pianoforte works; a set of Japanese folk-songs harmonized and provided with an accompaniment for miniature orchestra; Three Songs for soprano and orchestra, Op. 11 (Philadelphia Symphony Orchestra with Marcia Van Dresser, March 24, 1919); Two Pieces for string quartet (played by the Flonzaley Quartet, season of 1918-19); sonata for pianoforte, Three Tone Images, for voice and pianoforte, Op. 3; Two Rondels for voice and pianoforte, Op. 4; Three Tone Pictures for pianoforte, Op. 5; Three Fantasy Pieces for pianoforte, Op. 6; Roman Sketches for pianoforte, Op. 7; Three Songs, Op. 9;



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* * *

Mr. Griffes was not at all well when he was in Boston at the time "The Pleasure-Dome of Kubla Khan" was produced. He was over-worked, not being able to compose at ease.

"Cut is the branch that might have grown full straight,
And burnèd is Apollo's laurel bough."

CONCERTO IN G MINOR, No. 2, FOR PIANOFORTE, OP. 22.

CHARLES CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; now living at Paris.)

This concerto was composed in 1868. It was performed for the first time at a concert given by Saint-Saëns in the Salle Pleyel, Paris, on May 6, 1868. Anton Rubinstein conducted; Saint-Saëns was the pianist. The programme included Mendelssohn's overture to "The Hebrides," the second concerto of Saint-Saëns, an air by Tariotti, Massé's "L'Abeille" and a Barcarolle by Offenbach sung

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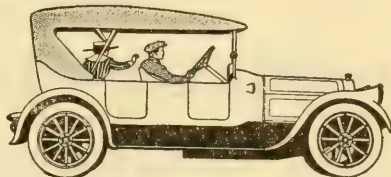
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by Miss Brunetti; pianoforte pieces—Bagatelles by Saint-Saëns; Scherzetto by Widor, then organist at Rouen; “Le Retour” by Bizet; Chauvet’s “Romance sans paroles” (repeated); a tarantelle by Victor Sieg; a mazurka by Adam Lausset; and, for the ending, Saint-Saën’s first pianoforte concerto. The *Revue et Gazette Musicale* described the second concerto as a Fantasia for pianoforte and orchestra; it found that the first movement was in the manner of Rubinstein; the second owed much to Mendelssohn; the third fell below the preceding movements. As for the composer’s playing, it was dry, lacking in charm and grace, and not always technically sure; “nevertheless he is a great, a very great musician.” The *Ménes-trel* thought that the new concerto placed Saint-Saëns among the leading composers of the period.

Saint-Saëns made a tour in Germany in the fall of 1868, playing the new concerto at a Gürzenich concert in Cologne, and on October 15, 1868, at the Gewandhaus, Leipsic. Eduard Bernsdorf, the critic of *Signale*, praised Saint-Saëns’s playing, but, an ultra-conservative, did not approve the concerto. Only the second movement was acceptable. He did not like an imitation of Bach in a “hyper-Romantic” spirit. He protested violently—scurrilously, in fact—against the third movement. Returning to Paris, Saint-Saëns played the concerto at a Concert Populaire, December 13, 1868.

The first performance in Boston was at a concert of the Harvard Musical Association on February 3, 1876. B. J. Lang was the pianist; Carl Zerrahn conducted. The programme was as follows: Cherubini, overture to “Faniska”; Spohr, Double Symphony, Op.

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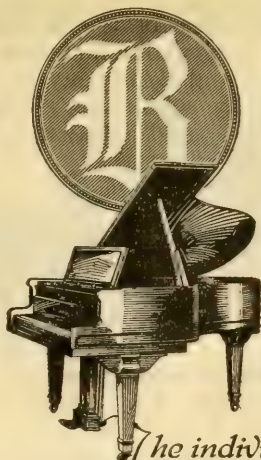
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121 (first time in Boston) ; Saint-Saëns, Pianoforte Concerto No. 2 ; Beethoven, overture to "Coriolanus."

The concerto was played in Boston by the composer on November 26, 1906, with the assistance of the Boston Symphony Orchestra led by Dr. Muck. The programme included also Saint-Saëns's overture to "Les Barbares," and Symphony in C minor, No. 3. Saint-Saëns played pianoforte solos: his Valse Nonchalante, Valse Mignonne, Valse Canariste, and a transcription of a symphonic andante of Haydn.

* * *

The orchestral portion of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings, and for the third movement a pair of cymbals ad libitum is indicated. The score is dedicated to Mme. A. de Viliers (*née de Haber*).

I. Andante sostenuto G minor, 4-4.

II. Allegretto scherzando, E-flat major, 6-8.

III. Presto, G minor, 4-4 (12-8).



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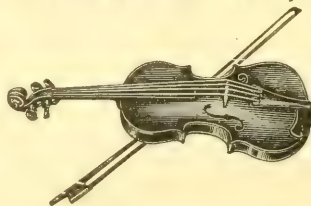
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OVERTURE TO THE OPERA "LE ROI d'YS" . . . EDOUARD LALO

(Born at Lille, January 27, 1823; died at Paris, April 23, 1892.)

The opera "Le Roi d'Ys" was composed long before it was produced. An overture to it was performed for the first time at a Concert Populaire, Paris, led by Jules Pasdeloup, November 12, 1876. This overture, thoroughly remodelled, was first played in its present form at a Lamoureux concert at the Eden Theatre, Paris, January 24, 1886.

The first performance of the overture in Boston was at a concert of the Boston Symphony Orchestra, Mr. Nikisch conductor, November 21, 1891.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four trumpets, four horns, three trombones, bass tuba, kettledrums, bass drum, side drum, and strings. The opera is dedicated to M. and Mme. Schleurer-Kestner.

The overture begins Andante, 3-4, with a few sustained measures for strings in unison. After a short and plaintive song for the oboe, the clarinet has a tender melody, D major, which has been described as the mother-idea of the strain sung by the returning soldier, Mylio act i.), "Si le ciel est plein de flammes." A trumpet fanfare ushers in the main body of the overture, Allegro, D minor, 2-2. The strongly rhythmed and fiery opening, which is supposed by some to picture the wild passion of Margared,—the invocation sung by her in act ii. is heard,*—leads to B-flat major, with a new version of the trumpet fanfare. A solemn phrase is begun by wind instruments against tremulous chords for the strings. A still more important section is the violoncello theme, Andantino non troppo, B-flat major, 6-4, taken from Rozenn's air, "En silence pourquoi souffrir?" in her duet with Margared. There is a return to the opening theme of the allegro and a reminiscence of the introductory andante leads to an impassioned and brilliant peroration, Mylio's war song.

* * *

* * "Lorsque je t'ai Vu soudain reparaitre."



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The baritone Manoury* sang an aria from "Le Roi d'Ys" at a concert of the Société Nationale in Paris, April 29, 1876, and a duet from the opera was sung by Mme. Lalo† and Mme. H. Fuchs at a concert of the same society, March 13, 1880. The libretto had been in his hands for some years. The sketch of the opera was not completed, however, until 1881. In 1886 he made many changes, and at the same time worked on the instrumentation. The opera was completed in 1887, and the manuscript was given to the publisher.

It had been Lalo's wish to produce his work at the Opéra, and Vaucorbeil, even before he was director of the Opéra‡ had given Lalo great encouragement; he even recommended the work strongly to the Minister of Public Instruction and of Fine Arts; but, when he was chosen director, and Lalo reminded him of his interest in the opera, he asked him to write music for a ballet, and did not even

* Adolphe Théophile Manoury took the first prize for opera at the Paris Conservatory in 1874, and made his début in "La Favorita" at the Opéra, November 14 of that year. Remaining at the Opéra until 1880, he sang in many cities. He was director of vocal studies at the New York Conservatory (1889-90), and, returning to Paris, busied himself there as a teacher. He died in 1900.

† Lalo married, July 5, 1865, one of his pupils, Julie Marie Victoire Bernier de Maligny, a distinguished contralto, for whom he wrote some of his best songs, as "L'Esclave." She died in 1911.

‡ Auguste Emmanuel Vaucorbeil (1821-84) became director of the Opéra in 1879, and he held the position until his death. A pupil of the Paris Conservatory, he wrote a comic opera, "Bataille d'amour" (1863), chamber music, songs, etc. His wife, Armah Sternberg, was a distinguished singer and teacher. She died in 1898.

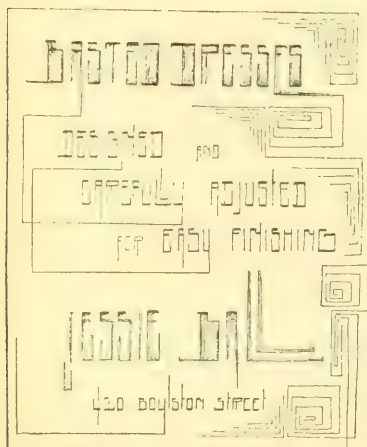
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give him the choice of a scenario. Furthermore, Lalo was obliged to write the music in four months. He accomplished the task, but during the rehearsals he had a paralytic stroke. This ballet, "Namouna," was produced at the Opéra, March 6, 1882, with Rita Sangalli as chief dancer.*

"Le Roi d'Ys" went a-begging. Carvalho refused to put the opera on the stage, although it was played to him at Gounod's house, with Gounod singing certain passages. But it found a publisher, and Parévey of his own accord asked permission of the composer to produce it at the Opéra-Comique. The first performance was at that theatre, May 7, 1888. The cast was as follows: Mylio, Talazac; Karnac, Bouvet; the King, Cobalet; Saint Corentin, Fournets; Jahel, Bussac; Margared, Miss Deschamps; Rozenn, Miss Simonnet. The opera at once made him famous although he had already composed many of his best works, orchestral, concertos, and chamber

*A suite from this ballet was played here for the first time at a concert of the Boston Symphony Orchestra, Mr. Paur conductor, January 4, 1896.

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music. He was then sixty-five years old. For this opera he was made an officer of the Legion of Honor. He had received the decoration in 1880. The one hundredth performance of "Le Roi d'Ys" at the Opéra-Comique was celebrated May 24, 1890. (See Elzéard Rougier's pamphlet on the occasion, published in 1890.) Since then the opera has remained in the repertory. In 1905 it was performed four times.

The first performance of the opera in the United States was at New Orleans, January 23, 1890, when the cast was as follows: Mylio, Furst; Karnac, Balleroy; the King, Geoffroy; Saint Corentin, Rossi; Jahel, Butat; Margared, Miss Leavinson; Rozenn, Mrs. Beretta.

* * *

The libretto of this opera in three acts was written by Édouard Blau (1836-1906), who heard an old legend of Brittany, told to him, it is said, by Jules de la Morandière; but the legend itself was no doubt known to Blau in his childhood. Blau's libretto is a very free treatment of the legend about the submersion of the ancient Armorican city of Is. In Blau's version the king of Is—or Ys, as Blau preferred—had two daughters, Margared and Rozenn. They both loved Mylio, a knight who was supposed to die far from home. The king was waging war with a neighbor, Karnac. To bring peace, he gave Karnac the hand of Margared, to her infinite distress. When Mylio, who loved Rozenn, returned, Margared refused to wed Karnac, and he renewed the war. Mylio routed him. Margared, mad with jealousy, plotted with Karnac, and opened the



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gate that kept the sea from the town. In the confusion Mylio killed Karnac, but the water kept rising until Margared cried out, "It will never stop till it has reached its prey," and threw herself into the flood. Saint Corentin appeared on the surface of the water, and commanded it to recede.

The old legend is much more striking. The city of Is was a mighty town in the fifth, sixth, or seventh century. It stood between the Baie des Trépassees and Douarnenez, a little west of Quimper. It was famous for its commerce, its civilization, and its luxury, but it was singularly built: it was protected against the ocean by a dike, and the gates could only be opened by a key which was kept by the king. The city suddenly disappeared beneath the

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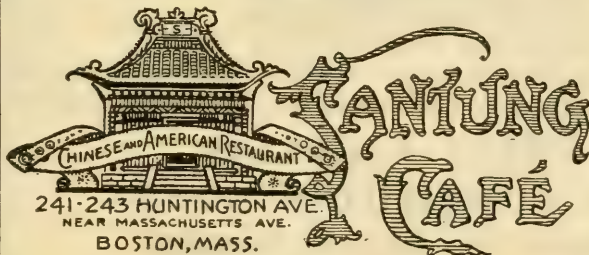
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ocean. Some say that this happened accidentally, but the mass of people looked on the disappearance as an act of divine justice and believed that the innocent were drowned with the licentious to punish the crimes committed by the Princess Dahut. She was the daughter of the good King Gradlon of Quimper, and she was so corrupt and perverse that, to escape his vigilance, she went to live at Is. She bore night and day on her neck the keys of the gates. As she was deeply versed in magic, the fairies helped her to improve and adorn the city. The people of Is grew wicked, and strangers joined them in their orgies. If the men were handsome, they were allowed to visit Dahut in her tower; but they were forced to wear a magic mask, which at daybreak closed tight and strangled them. One night a tall man, dressed all in red, with a thick, long beard, with eyes that glittered like stars, wooed her; and he pleased her, for he was very wicked. He proposed a dance, the reel footed madly by the Seven Deadly Sins in hell. He called for his bagpiper, a dwarf clad in goatskin. While all were dancing, he stole the keys. The waters entered, and all were drowned save Gradlon, whom Saint Corentin rescued. Only Gradlon remained; he saw afar off the man in red, waving in triumph the silver keys.

Dahut's tower reminds one of the Tour de Nesle * and Margaret

* They found in Paris an underground passage which, it is believed, connected the old Porte Dauphine and the Tour de Nesle, in which Margaret of Burgundy received her gallants.

And where, I pray you, is the Queen,
Who willed that Buridan should steer
Sewed in a sack's mouth down the Seine?
But where are the snows of yester-year?

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of Burgundy, immortalized by the drama of the elder Dumas; and of Tamara's tower, which inspired Balakireff's symphonic poem.* But there are still other versions of this legend of Is, and they may be found in Souvestre's "Foyer Breton" and "Merveilles de la Nuit"; in Schuré's "Légendes et paysages historiques de France"; in the Abbé Migné's "Dictionnaire des Sciences Occultes." De la Villemarqué gives a fantastical version in "Barzaz Breiz," which was translated into verse by Tom Taylor ("Ballads and Songs of Brittany"). Here is a translation into English prose:—

Mr. Hilaire Belloc says, by the way, that Rossetti mistranslated Villon's "d'antan," which is not "yester-year," but "all time past before this year."

"It's a brave night for the Tour de Nesle!" Would that we could see Dumas's famous drama again! When was it last played in Boston? As a matter of fact, this Marguerite was a highly respectable old and noble dame who founded the College of Burgundy, from which the école de Médecine is descended, and John Buridan was a distinguished philosopher who is still remembered by the proverb of Buridan's ass. This ass, placed between two pecks of oats, is not determined to begin to eat of the one sooner than of the other. For Buridan wished to prove that, if beasts were not determined by some external motive, they have no force to choose between two equal objects. Others say the ass, hungry and thirsty, stands between a bucket of water and a measure of oats. What will he do? If you say, "He will stand still," the answer is, "Then he will die." If you say, "He will not be fool enough to die," then the answer is, "He will go toward one or the other, and thus show that he has free will."

The story of a Queen who entertains sumptuously her lovers, and then sees to it that they are silenced that night forever, is an old one and found in many lands. It is in "The Thousand Nights and a Night." But who first thus made poor Marguerite a strangely fascinating and sensually tragic character? It is said that the legend was first heard of, except in Villon's poem, from a German in Leipsic in 1471. But see the article "Buridan" in Pierre Bayle's "Dictionnaire Historique et Critique."

*This symphonic poem was played for the first time in Boston at a Boston Opera House Sunday Orchestral Concert, December 1, 1912, Mr. Caplet conductor. The ballet "Thamar" with Balakireff's music was produced for the first time in the United States at the Boston Opera House by Serge de Diaghileff's Ballet Russe on February 8, 1916, Flora Ravelles, the Georgian Queen; Adolf Bolm, the Prince; Mr. Ansermet, conductor.

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I

Have you heard, have you heard what the man of God said to King Gradlon, who is at Is?

"Do not give yourself to wine; do not give yourself to folly. After pleasure, pain!

"Who bites into the flesh of fish will be bitten by the fish, and he that swallows will be swallowed.

"And he that drinks and mixes wine will drink water like a fish. He that does not know will learn."

II.

King Gradlon spake:—

"My joyous guests, I wish to sleep a little.

"Do you sleep till morning; stay here with us to-night; but do as you please."

Then the lover whispered softly, very softly, these words in the ear of the king's daughter:—

"Sweet Dahut—and the key?"

"The key will be taken; the water will flow; may it be done according to your wish!"

III.

Now whoever had seen the old king asleep would have wondered greatly, and admired him, seeing him in his purple cloak, with his white locks white as snow floating on his shoulders, with his golden chain around his neck.

If any one had been watching, he would have seen the white young girl enter quietly the chamber with her feet bare:

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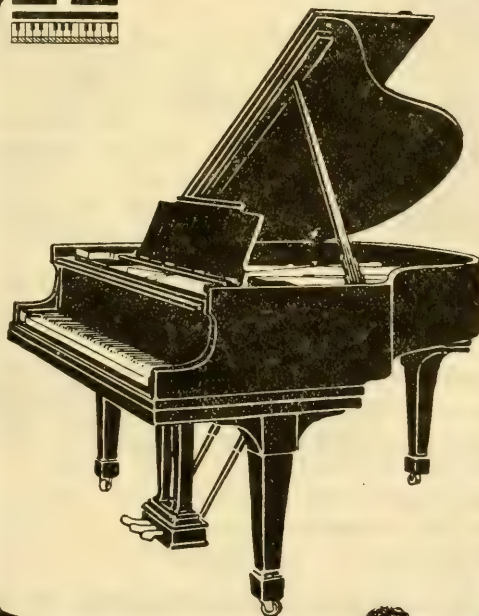
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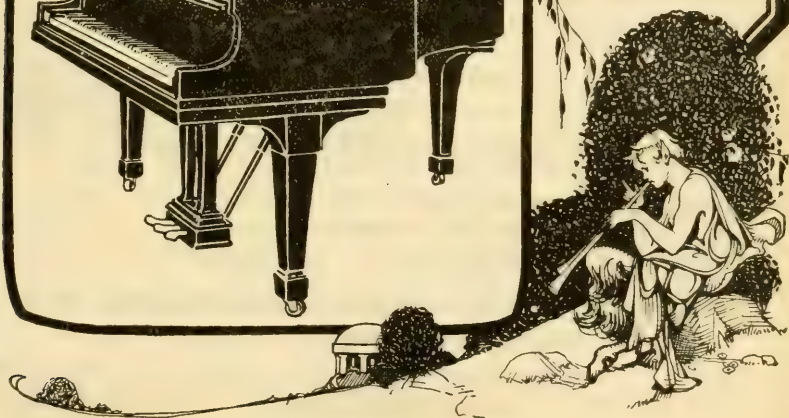
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She approached the king, her father, she kneeled down, and she took away the chain and the key.

IV.

He slept, the king slept. A cry is raised on the plain: "The water is let loose! The city is under water!

"Sire, arise! To horse! Away from here! The sea has burst its dikes!"

Cursed be the white young girl who opened, after the feast, the water gate of the city Is, the barrier of the sea!

V.

"Forester, forester, tell me, have you seen the wild horse of Gradlon pass in this valley?"

"I have not seen Gradlon's horse pass here, I only heard him in the black night: *trip, trep, trip, trep, trip, trep*, swift as the fire!"

"Have you seen, fishermen, the sea-maiden combing her hair, blonde as gold, in the mid-day sun, on the shore of the sea?"

"I have seen the sea-maiden, I have even heard her sing. Her songs were mournful as the billows."

*
* *
*

There is a city Is mentioned by Herodotus, but it was far from the sea and without legendary interest. The ancient Greeks believed in the disappearance of an island or continent, and Plato refers to it. This land was in the Atlantic, and the story of the lost continent



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was treated with the utmost seriousness by the Western sage and politician who espoused valiantly Bacon's authorship of Shakespeare's plays.* Legends like that of Is are known to the Welsh and to the Irish. The fishermen of these countries and of Brittany see at times in the depths of the ocean the towers of a sunken city, and hear its bells. There is still a tradition in Brittany that every five years on the first night of May the city Is rises at the first stroke of midnight, and on the twelfth stroke sinks back. If any one will enter the palace of Dahut while the clock is striking, and, taking from a chamber a magic ring of nut-wood, make his escape before the twelfth stroke, every wish will be fulfilled to him the rest of his life. One Breton, his name is given, found the ring, but was slow in retreat. As for the lovers of Dahut, they are still in the bay, and there they will be till the Day of Judgment.

See, too, Poe's "City in the Sea," the strange city lying alone far down within the dim west, the city of marvellous shrines,—

"Whose wreathèd friezes intertwine
The viol, the violet, and the vine";

the city where turrets and shadows seem pendulous in air,—

"While from a proud tower in the town
Death looks gigantically down.

* Ignatius Donnelly's "Atlantis: The Antediluvian World" (New York, 1882), has been frequently reprinted.

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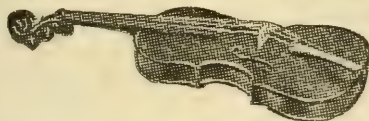
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But, lo, a stir is in the air!
 The wave—there is a movement there!
 As if the towers had thrust aside,
 In slightly sinking, the dull tide;
 As if their tops had feebly given
 A void within the filmy Heaven!
 The waves have now a redder glow,
 The hours are breathing faint and low;
 And when, amid no earthly moans,
 Down, down that town shall settle hence,
 Hell, rising from a thousand thrones,
 Shall do it reverence."

Renan, in his "Souvenirs," refers to the legend of Is and to the belief still current in Brittany that at twelve o'clock on the night before Christmas the bells of the submerged towers ring for midnight mass; and, as the peasants hear these bells, so he heard in his soul the faint echoes of the old beliefs in which he had been trained.

Cities have disappeared on land as by the sea. There was the



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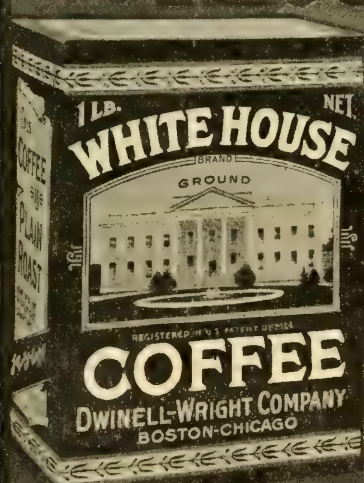
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Op. 170

Haydn Symphony in G major, "Military,"
(B. & H. No. 11)
I. Adagio; Allegro.
II. Allegretto.
III. Menuetto; Trio.
IV. Finale: Presto.

Bruch Concerto for Violin No. 1 in G minor, Op. 26
I. Prelude. Allegro moderato.
II. Adagio.
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OVERTURE IN C MAJOR IN THE ITALIAN STYLE, Op. 170.

FRANZ SCHUBERT

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

In 1812 Schubert wrote an overture in D; in September, 1816, one in B-flat major; in May, 1817, one in D major and two "in the Italian style"—one in D major (September, 1817) and one in C major (November, 1817); in 1819 one in E minor.*

Rossini's music became the rage in Vienna in 1817—his "L'Innamorato Felice" and "Tancredi" were produced there late in 1816; "L'Italiana in Algeri," February 1, 1817, and "Ciro in Babilonia" on June 18, 1817. There was a story, which still survives, that Schubert after a performance of "Tancredi" and before supper, irritated by some one praising extravagantly Rossini's overtures, said that he could write then and there an overture in imitation of Rossini's style, to prove how easy it was to compose in that manner. This story led Mr. Henry Frederick Frost in his *Life of Schubert* (1881) to comment on the "strange insensibility of one musical genius towards the art work of another," and he added that the

* This overture in E minor was performed in Boston by the Boston Symphony Orchestra on November 24, 1888, and on February 28, 1903.

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NÖLCK, A. At a Polish Festival
Mazurka

SHARPE, E. Sunset
STEANE, B. Summer Reverie
Melody
TOLHURST, H. Cantilene in F
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Sun
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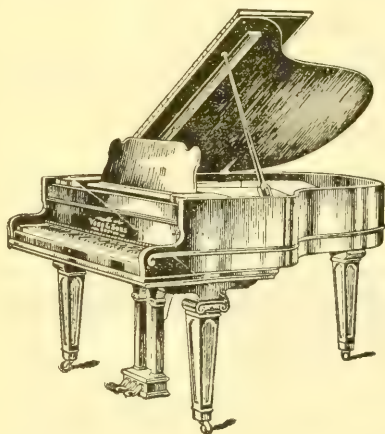
The story told about the origin of the two "Italian" overtures is as false as the one to the effect that Beethoven refused to see Rossini when the latter called on him at Vienna in 1822.

Schubert was an ardent admirer of Rossini. According to Spaun, he found "The Barber of Seville" a delightful opera; in a letter to Hüttenbrenner (May 19, 1919) he wrote: "No one can deny Rossini genius."* He said of Rossini: "'Otello' is far better and more characteristic than 'Tancredi.' His orchestration is often most original, and so is his melody; and except the usual Italian gallopadés and a few reminiscences of 'Tancredi' there is nothing for objection." "Otello" was produced at Vienna in January, 1819, the month before that in which Schubert's overture in E minor was composed.

Nor was Schubert influenced by Rossini only in the two overtures. The influence is shown, as Sir George Grove pointed out, in his Sixth Symphony (1818), in two Marches, Op. 121, the Finale to the Quartet in G, Op. 161.

One of Schubert's "Italian" overtures was played at Vienna in 1818. The *Wiener Theater-Zeitung* found it "Wonderfully de-

* See "Franz Schubert," by Richard Heuberger (Berlin, 1902).



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licious." Schubert made arrangements of both for the pianoforte, four hands.

This "Italian" Overture in C major was published at Vienna in 1866 as a posthumous work. It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-drums, and strings.

The overture has been performed here at concerts of the Boston Symphony Orchestra on December 29, 1883, February 15, 1895,* and November 25, 1899.

SYMPHONY IN G MAJOR, "MILITARY" JOSEPH HAYDN
(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809).

This symphony, the last of the so-called "Salomon symphonies," is marked No. 12 in the catalogue of the London Philharmonic Society; No. 11 in the edition of Breitkopf and Härtel; No. 7 in the Peters edition; No. 48 in Sieber's catalogue; No. 53 in the Paris Conservatory Library; No. 5 in Bote and Boch's catalogue; No. 112

* The Programme Book of February 15-16, 1895, states erroneously on the programme page that the overture was then performed for the first time in Boston.

A New Catalogue

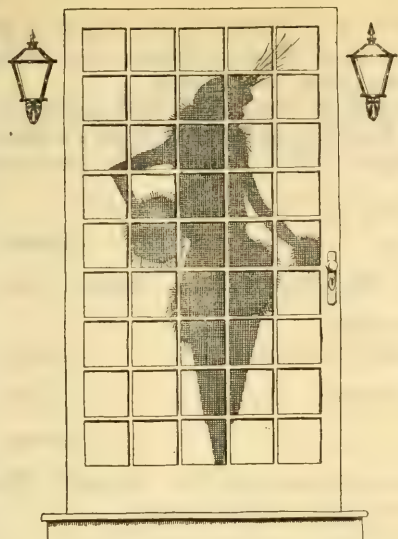
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The name "Military," by which it is generally known, was given to it probably on account of the bass drum, cymbals, and triangle employed in the second movement and the Finale.

The date on the autograph score is 1794. The first performance was in Hanover Square Rooms, London, on May 2, 1794, at Haydn's benefit concert. The concert began at five o'clock. The programme was as follows:

PART I

Grand Symphony (M.S.).....*Haydn*
Aria, sung by Mr. FISCHER.
Pianoforte Concerto, played by Mr. DUSSECK.....*Dusseck (sic)*
Scena, sung by Miss PARKE.

PART II

Grand Symphony (M.S.) (Military Symphony).....*Haydn*
Scena, sung by Mr. FISCHER.
Violin Concerto, played by Sig. VIOTTI.....*Viotti*
Aria, sung by Miss PARKE.
Finale*Haydn*

Tickets at half a guinea were obtained at "Dr. Haydn's, No. 1, Bury street, St. James's," and at three other places.

* * *
Maria Hester Parke was the daughter of John Parke, oboist and composer. Born in 1775, she studied with her father and in 1781 played a pianoforte concerto by Schroeter in public. She first



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appeared as a singer at the Gloucester Festival of 1790. She married a Mr. Beardmore and died on August 15, 1822. Among her compositions are eight pianoforte sonatas, a concerto for pianoforte or harpsichord, two sonatas for violin and pianoforte, a set of glees, and songs.

Ludwig Fischer, a bass, born at Mayence on August 18, 1745, studied with the tenor Raaff and sang in Mannheim, Munich, Vienna, Berlin. It is said that he had a sonorous voice of great compass and flexibility; that he was an accomplished actor. He died at Berlin in 1825. There is a eulogistic sketch of his life and career in Carl Freiherr von Ledebur's "Tonkünstler-Lexicon Berlin's." Fischer visited London again in 1798. When he died he left a handsome property. His oldest daughter, Mme. Vernier Fischer, having sung in Berlin and in 1804 a prima donna at Naples, opened a singers' school in Vienna.

Johann Ladislaus Dussek (1761-1812) and Giovanni Battista Viotti (1753-1824) are well-known names.

* * *

Haydn's symphonies were played in the United States at the end of the eighteenth century: in New York as early as 1782; in Philadelphia in 1786; in Charleston and Baltimore in 1793; in Hartford in 1795; in Boston in 1792.* The symphonies, sometimes called "overtures," or "full pieces," were very seldom identified, nor is it

* See O. G. Sonneck's "Early Concert-Life in America" (1731-1800).

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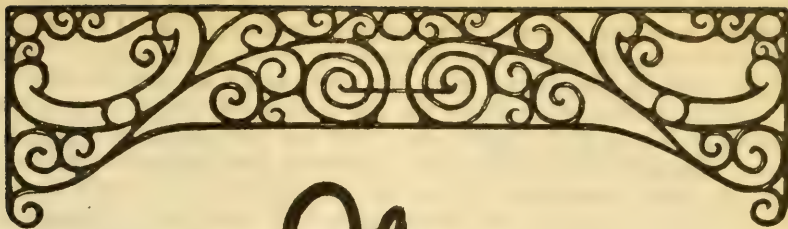
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certain that in all cases all the movements were performed. "La Reine" and "La Chasse" were played in New York (1793-94). On a Boston programme the composer's name was spelled "Aiden." The spelling "Heyden" was not uncommon in other cities.

William Foster Apthorp in his Boston Symphony Programme Book of April 13-14, 1900, says that the "Military" was one of the first Haydn symphonies given in Boston, its first performance here dating back somewhere in the thirties (of the nineteenth century). It was very popular for some years, and then fell into neglect.

No doubt this symphony was performed here before the thirties. It was played at a concert of the Boston Academy of Music on January 7, 1843; at concerts of the Harvard Musical Association on November 27, 1868, and March 29, 1877.

The first performance by the Boston Symphony Orchestra was on November 3, 1883, when Mrs. Frederick Allen Gower (Lillian Nordica) made her first appearance in Boston after her sojourn in Europe. She then sang arias from "The Magic Flute" and "The Barber of Seville." Later performances by this orchestra were on February 12, 1887, and on April 14, 1900.

* *

The first movement begins with an introduction, Adagio, G major, 4-4. It includes a theme that is a variant of the principal theme of the following Allegro (G major, 2-2). The chief theme begins immediately, given out by flute and oboes. The second theme, bright and lively, for strings, is in the dominant.

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II. Allegretto, C major, 4-4. There is the full development of a theme march-like in character.

III. Menuetto: Moderato, G major, 3-4. The Trio is in the tonic.

IV. The Finale: Presto, G major, 6-8. Is in the form of a rondo. "Repetitions of the lively principal theme, and extended developments thereof, fill nearly the whole movement. . . . It is only the frequency with which this theme reappears that entitles the movement to be called a rondo."

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; in the second and fourth movements, bass drum, cymbals, and triangle are added. "The bass-drum part is so written as to indicate that the composer meant the instrument to be played with two sticks—or with one regular bass-drum-stick with padded head, and one simple wooden stick—one for each head of the drum. Mozart followed the same plan in his overture to 'Die Entführung aus dem Serail.'"

* * *

Haydn's name began to be mentioned in England in 1765. Symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to per-

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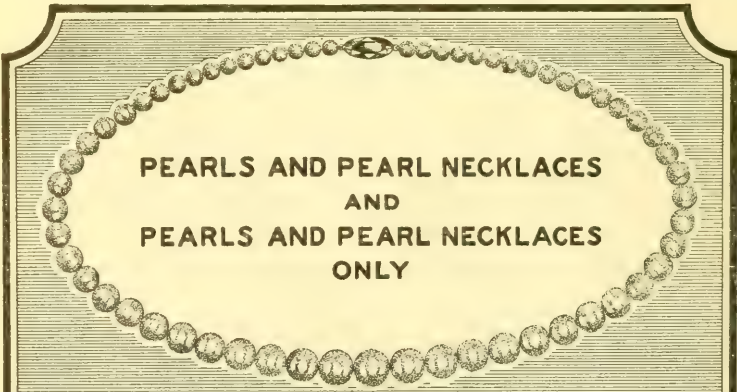
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suade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland—an auspicious name—to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, the “Hamberger” house in which Beethoven also once lived, a man appeared, and said: “I am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow.” Haydn was intensely amused by the use of the word “job.” The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn’s direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When



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he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as a revolutionary. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until in 1815, on November 25, he died in his own house, as the result of a fall from his horse * in August of that year. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer; his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for the "many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me

* Beethoven had written a long letter to him on June 1st of that year with reference to the publication of some of his works in England. Hearing of his death he wrote to Ferdinand Ries, expressing his grief, "as he was a noble man whom I remember from my childhood."

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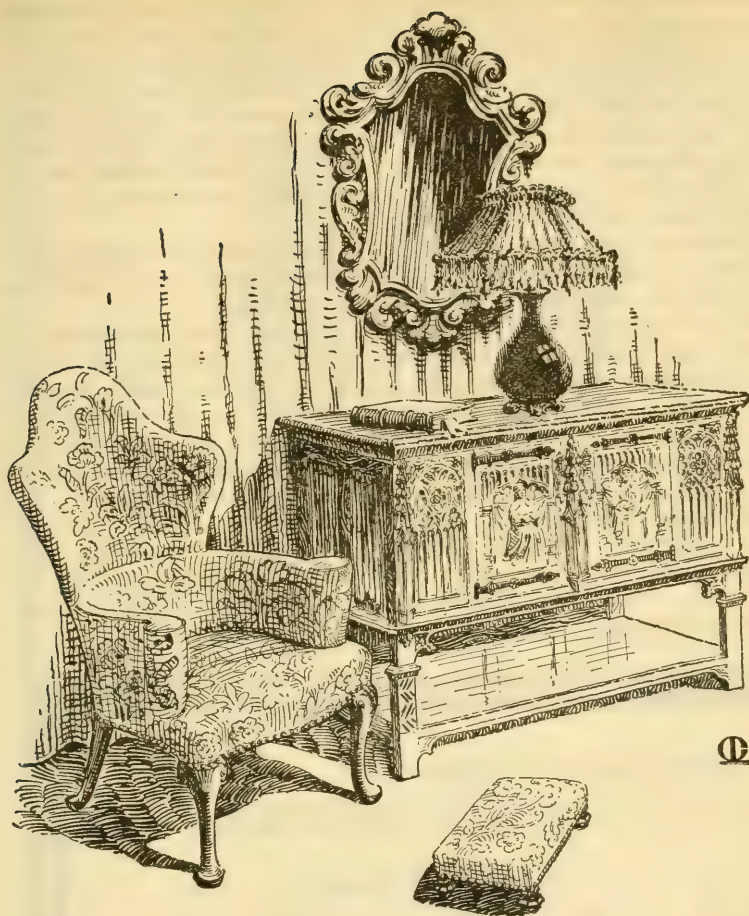
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bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance.

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square Rooms. Haydn, as was the custom, "presided at the harpsichord"; Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the critics preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three violoncellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums—in all about forty players.

Haydn left London towards the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert-hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

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Her success thereafter throughout Great Britain and on the European Continent was great. In the fall of 1916 she came to the United States under the management of Maud Allan, the dancer, and played in this country for the first time at New York on October 21, 1916: Brahms's Concerto and Lalo's Rhapsodie Espagnole.



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Ernest Bloch conducted the orchestra, and his own "Hiver-Printemps" was then performed.

A recital in Boston for January 15, 1917, was announced, but the engagement was cancelled. Her programme included Brahms's Sonata in D minor (with Richard Epstein, pianist), Bach's Chaconne, Saint-Saëns's Havanaise, and pieces by Handel-Hubay, Handel-Harty, Gluck-Manen, Fiocco, and Brahms-Joachim.

CONCERTO FOR VIOLIN, No. 1, IN G MINOR, OP. 26 . . . MAX BRUCH
(Born at Cologne, January 6, 1838; died at Friednau, Berlin, October 3, 1920.)

The first sketches of this concerto were made in Cologne in 1857. The concerto was completed in 1866 at Coblenz. The first performance was set for April 10, 1866, with Johann Naret-Koning, of Mannheim, as the solo violinist, but he fell sick. The first performance then took place at Coblenz, in the hall of the City Gymnasium, April 24, 1866, at a concert of the Musik Institut, and for the benefit of the Evangelical Women's Society. The violinist was Otto von KönigsLöw. Bruch conducted from manuscript.

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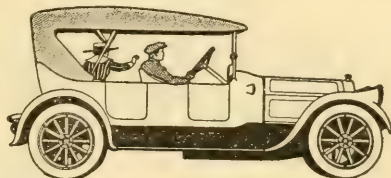
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After this performance Bruch thoroughly revised the concerto, and sent the manuscript to Joachim in the summer of 1866. Joachim had something to do with the formal arrangement of the work as it now stands. There was a private rehearsal of the revised concerto in the Royal Court Theatre at Hanover, with Joachim violinist and Bruch conductor, in October, 1867. Joachim played the new version at Bremen, January 7, 1868, at a concert conducted by Rheinthalcr. The score and parts were published at Bremen in April, 1868. Joachim played the concerto at Aix-la-Chapelle, February 13, 1868; Brussels, April 5, 1868; Cologne, June, 1868.

The movements were thus entitled at the first performance at Coblencc: "Introduzione, quasi Fantasia. Adagio sostenuto. Finale: Allegro con brio." On the programme of the Lower Rhine's Music Festival of 1868 the titles were: "Vorspiel, Andante and Finale."

It was Bruch's intention to call the work a fantasie, on account of the unconventional opening. Joachim wrote to him on August 17, 1866, making suggestions for alterations. "I find the title 'concerto' fully justified; for the name of fantasy, the last two movements are, in fact, too completely and symmetrically developed; the different parts are brought together in beautiful relationship, and yet there is sufficient contrast, which is the chief object. Spohr, moreover, calls his 'Gesangsszene' a 'concerto.'"

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The concerto is dedicated to "Joseph Joachim, in friendship." It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, solo violin, and the usual strings.

I. Vorspiel, Allegro moderato, G minor, 4-4. The Vorspiel, or Prelude, has no thematic connection with the rest of the movement. It consists of phrases for wind instruments and full orchestra, interrupted by short recitative-like cadenzas for the solo violin.

The main body of the movement begins with a tremolo for second violins and violas (basses pizzicati, kettledrums), against which the solo instrument sketches the heroic first motive. After a short orchestral passage, D minor, the violin has the second theme, which goes into B-flat major and is developed at length by the solo instrument, which then brings back the first theme in G minor. There is extended development with a use of the second theme in the accompaniment. After a long orchestral tutti there is a return to the Prelude. The movement is connected with the next by a transition passage for orchestra.

II. Adagio, E-flat major, 3-8. The movement is a free applica-



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tion of the sonata form, and is based on three principal motives, given out in uninterrupted succession by the solo violin. The first is in E flat major. The second, somewhat in the nature of passage-work, begins in G-flat major, but in the course of development shows a tendency to return to the tonic. The third begins in G major and ends in B-flat major.

III. Finale: Allegro energico, G major, 2-2. There is a little orchestral preluding in E-flat major. This leads to G with the march-like first theme given out by the solo violin. The full orchestra interrupts the development, and there is a repetition of this theme by the violin and afterwards by full orchestra. The second and more cantabile theme, D major, is announced by full orchestra, and then developed and embroidered by the violin. The first theme returns (full orchestra). Passage-work for the violin leads to the coda.

* * *

The concerto has been played at concerts of the Boston Symphony Orchestra in Boston:—

1882, October 21, Louis Schmidt, Jr.

1885, November 28, C. M. Loeffler.

1887, March 5, Maud Powell.

1893, January 21, Henri Marteau.

1895, April 13, I. Schnitzler.

1904, November 12, Willy Hess.

1912, March 30, Bessie Bell Collier.

1918, February 8, Anton Witek.

Pablo de Sarasate played the concerto in New York at a concert of the Philharmonic Society, February 3, 1872.



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The concerto was played in Boston by S. E. Jacobsohn at a Theodore Thomas concert on December 3, 1872. The programme was as follows: Berlioz, Overture to "King Lear"; Beethoven, First movement of the fourth pianoforte concerto (Anna Mehlig, pianist); Schubert, "The Erl King" (George L. Osgood, tenor); Liszt, Symphonic poem, "Hunnenschlacht"; Bruch, Concerto, Op. 26 (S. E. Jacobsohn, violinist); Gounod, Ballet in "Faust"; Schumann, Five songs, Op. 90, poems by Lenau (Mr. Osgood); Wagner, Overture to "Tannhäuser." The *Daily Advertiser* of December 4, 1872, reviewing the concert, said that "so far as interest goes," the concerto "might well be a Brignoli* symphony with violin solo added. . . . We shall hope to hear him (Jacobsohn) again in a better selection

* Pasquale (Pasquilino) Brignoli, tenor, born at Naples about 1827, died at New York on October 30, 1884. Having studied the pianoforte and singing at Naples and later in Paris, he sang at the Italian Theatre in Paris (1850 and later) and at the Paris Opéra (1854). He also sang in Brussels and Berlin. He made his first appearance in the United States at New York, March 12, 1855, as Edgardo. He was for many years a favorite in this country in spite of his laughable inefficiency as an actor. A man of whims and caprices, fastidious in dress, extravagant in money matters, vain as a child, he was a prodigious eater. He composed music. One of his orchestral pieces, "The Sailor's Dream," was played in Boston in 1868 (March 28, April 12, June 1, July 1). He was the first to take the part of Manrico in this country (Academy of Music, New York, May 2, 1855): Leonora, Bina Steffenone; Azucena, Felicita Vestvali; Inez, Mme. Avogrado; Count di Luna, Alessandrio Amodio; Ferrando, Mr. Quinto; Old Gypsy, Mr. Muller. Max Maretzek conductor. Brignoli's first appearance in Boston was on May 25, 1855, as Gennaro in "Lucrezia Borgia." "Il Trovatore" with Brignoli as Manrico was first performed here May 28, 1855.

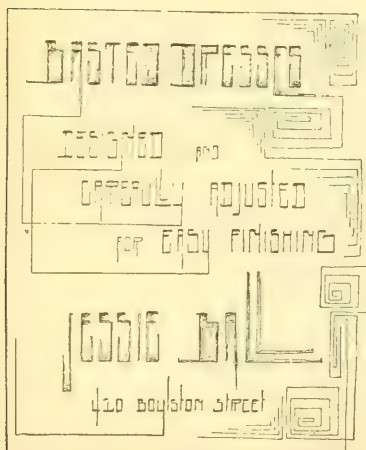
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wherein he can exhibit his capacity in dealing with music of a more difficult as well as elevated character." The concerto was played at a concert of the Harvard Musical Association on December 16, 1880, by Timothée Adamowski. The statement on the programme that this performance was the first in Boston was erroneous.

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These orchestral pieces ("La Mer: I. De l'aube à midi sur la mer; II. Jeux de vagues; III. Dialogue du vent et de la mer,—trois esquisses symphoniques") were performed for the first time at a

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Lamoureux concert in Paris, October 15, 1905. The concert, the first of the season of 1905-06, was also the twenty-fifth anniversary of the establishment of the Concerts Lamoureux. Camille Chevillard conducted.

The Sketches, dedicated to Jacques Durand, were published at Paris in 1905. Debussy first conceived the idea of writing them in 1903.

The first performance in the United States was in Boston at a concert of the Boston Symphony Orchestra on March 2, 1907. "La Mer" was performed again that season by request on April 20, 1907. There were later performances on March 1, 1913, December 18, 1915, and November 16, 1917.

"From Dawn till Noon on the Ocean" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, tam-tam, two harps, and strings.

"Frolics of Waves" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, cymbals, triangle, a Glockenspiel (or celesta), two harps, and strings.

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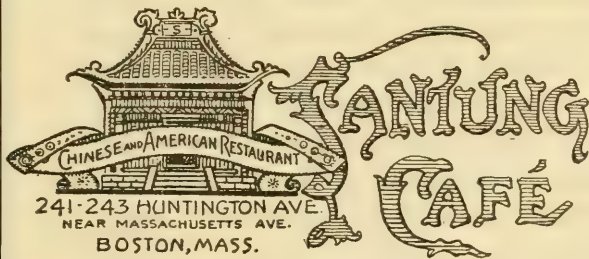
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* * *

These sketches are impressionistic. The titles give the cue to the hearer. As M. Jean d'Udine said of these very compositions: "When art is concerned, grammatical analyses belong to the kingdom of technical study; they have a didactic character and interest only professionals. The public demands logical analyses from the critics. But how can any one analyze logically creations that come from a dream, if not from a nightmare, and seem the fairy materialization of vague, acute sensations, which, experienced in feverish half-sleep, cannot be disentangled? By a miracle, as strange as it is seductive, M. Debussy possesses the dangerous privilege of being able to seize the most fantastical sports of light and of fluid whirlwinds. He is cater-cousin to the sorcerer, the prestidigitateur; his art rests almost wholly on the association of musical ideas whose relations are clearly perceived only in a state of semi-consciousness, with the condition of not thinking about them. It is an exclusively sensual art, wholly like that of Berlioz, situated

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almost outside of time, floating in space with the disturbing absence of rhythm shown by the careless, intoxicated butterfly, an art that is astonishingly French, pictorial and literary to that degree of disembodiment where sound is only a cabalistic sign."

Whether you dispute or agree to this characterization of Debussy's art,—the comparison of his art with that of Berlioz is at least surprising if it be not inexplicable,—M. d'Udine's statement that these sketches do not submit to analysis is unanswerable. To speak of fixed tonalities would be absurd, for there is incessant modulation. To describe Debussy's themes without the aid of illustrations in notation would be futile. To speak of form and development would be to offer a stumbling-block to those who can see nothing in the saying of Plotinus, as translated by Thomas Taylor: "It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

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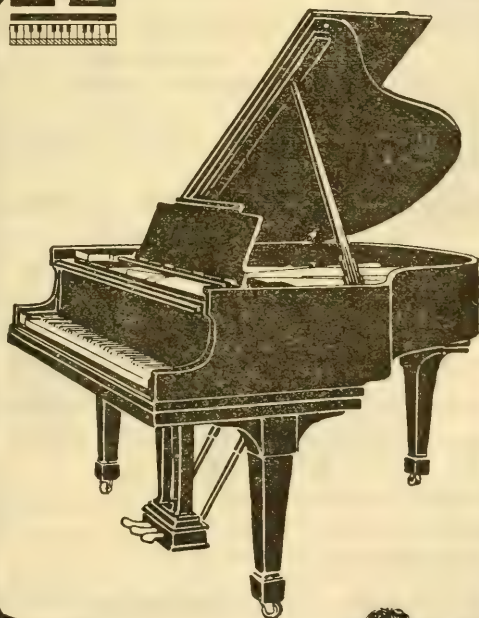
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W. E. Henley wrote ("Views and Reviews: Longfellow"): "The ocean as confidant, a Laertes that can neither avoid his Hamlets nor bid them hold their peace, is a modern invention. Byron and Shelley discovered it; Heine took it into his confidence, and told it the story of his loves; Wordsworth made it a moral influence; Browning loved it in his way, but his way was not often the poet's; to Matthew Arnold it was the voice of destiny, and its message was a message of despair; Hugo conferred with it as with an humble friend, and uttered such lofty things over it as are rarely heard upon the lips of man. And so with living lyrists, each after his kind. Lord Tennyson listens and looks until it strikes him out an undying note of passion or yearning or regret:

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* * *

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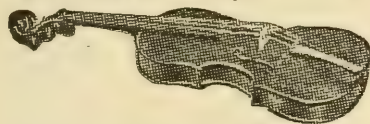
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purely orchestral pictures of the ocean, "which is, it is to be feared, incomplete: Among the sea symphonies are Rubinstein's 'Ocean' symphony; 'Ocean,' symphony by Ferd. Pfohl; 'Ocean,' symphony by Noetzel; 'Von der Nordsee,' by Friedrich E. Koch; 'Nordseefahrt,' by Jules de Swert, 'An die Adria,' of Franz Mikorey, and 'Sinfonia Marinaresca,' by Antonio Scontrino. 'La Mer,' by Paul Gilson, and 'Des Meeressang,' by Jan Brandt-Buys, are symphonic sketches. There are symphonic poems—'Am Meer,' by Klaus Pringsheim, and 'The Great Silence,' by Alphonse Diepenbrock, which is based on the sentence of Nietzsche, 'Here is the sea; here we can forget the town.' Two symphonic sketches—'Meergrus' and "Seemorgen,' were written by Max Schillings, and, under the name of orchestral sketches, Debussy published 'La Mer.' 'La Mer' was also the title given by Glazounoff to an orchestral fantasie.



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FORTIETH SEASON, 1920-1921

Programme of the Twelfth Afternoon and Evening Concerts

FRIDAY at 2.30 o'clock, SATURDAY at 8.00 o'clock

JANUARY 21 and 22

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Twelfth Programme

FRIDAY AFTERNOON, JANUARY 21, at 2.30 o'clock

SATURDAY EVENING, JANUARY 22, at 8 o'clock

Beethoven Symphony No. 1, in C major, Op. 21
I. Adagio molto; Allegro con brio.
II. Andante cantabile con moto.
III. Menuetto: Allegro molto e vivace; Trio.
IV. Finale: Adagio; Allegro molto e vivace.

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SYMPHONY No. 1, IN C MAJOR, Op. 21 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven had composed two works for orchestra before the completion and performance of his first season,—the Concerto for pianoforte and orchestra, Op. 15 (1796); the Concerto for pianoforte and orchestra, Op. 19 (1794–95). It is probable that Beethoven meditated a symphony in C minor: there are sketches for the first movement. Nottebohm, studying them, came to the conclusion that Beethoven worked on this symphony in 1794 or early in 1795. He then abandoned it and composed the one in C major. Whether he used material designed for the abandoned one in C minor, or invented fresh material, this is certain: that the concert at which the Symphony in C major was played for the first time was announced in the *Wiener Zeitung*, March 26, 1800. It should be observed, however, that one of the phrases in the sketches for the earlier symphony bears a close resemblance to the opening phrase of the *allegro molto* in the Finale of the one in C major.

It is thought that Beethoven composed a few symphonies in Bonn. A symphony once thought by a few to have been composed at Bonn was found at Jena by Professor Fritz Stein and performed there January 17, 1910. The Boston Symphony Orchestra played it in Boston on December 30, 1911.

The first performance was at a concert given by Beethoven at the

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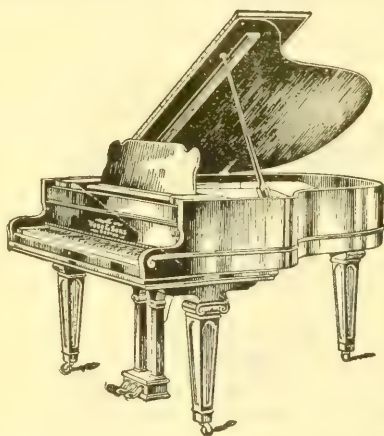
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National Court Theatre, "next the Burg," Vienna, of April 2, 1800.
The programme was a formidable one:—

1. Grand symphony by the late Chapelmaster Mozart.
2. Aria from Haydn's "Creation," sung by Miss Saal.*
3. A grand concerto for pianoforte, played and composed by Beethoven.
4. A septet for four strings and three wind instruments, composed by Beethoven and dedicated to her Majesty the Empress, and played by Messrs. Schuppanzigh, Schreiber, Schindlacker, Bär, Nickel, Matauschek, and Dietzel.
5. A duet from Haydn's "Creation," sung by Mr. and Miss Saal.
6. Improvisation by Beethoven on Haydn's "Emperor's Hymn."
7. A new grand symphony for full orchestra by Beethoven.

The concert began at 6.30 P.M. The prices of admission were not raised. It was the first concert given in Vienna by Beethoven for his own benefit. A correspondent of the *Allgemeine Musikalische Zeitung* (October 15, 1800) gave curious information concerning the performance. It is not known which concerto Beethoven played; but the correspondent said it contained many beauties, "especially in the first two movements." The septet, he added, was written "with much taste and sentiment." Beethoven improvised in masterly fashion. "At the end a symphony composed by him was performed. It contains much art, and the ideas are abundant and original, but the wind instruments are used far too much; so that the music is more for a band of wind instruments than an orchestra." The

* Miss Saal was the daughter of a bass, Ignaz Saal, a Bavarian, who was a favorite operatic singer at Vienna. She was the first to sing the soprano parts in Haydn's "Creation" and "Seasons." In 1801 she was engaged as a member of the National Opera Company, with a salary of fifteen hundred florins. She married in 1805, and left the stage. The picture of her made early in the nineteenth century is said to be unflattering to the verge of caricature.



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performance suffered on account of the conductor, Paul Wranitzky.* The orchestra men disliked him, and took no pains under his direction. Furthermore, they thought Beethoven's music too difficult. "In accompaniment they did not take the trouble to pay attention to the solo player; and there was not a trace of delicacy or of yielding to his emotional desires. In the second movement of the symphony they took the matter so easily that there was no spirit, in spite of the conductor, especially in the performance of the wind instruments. . . . What marked effect, then, can even the most excellent compositions make?" The septet gained quickly such popularity that it nettled the composer, who frequently said in after years that he could not endure the work. The symphony soon became known throughout Germany. The parts were published in 1801, and dedicated to Baron von Swieten. The score appeared in 1820, and, published by Simrock, was thus entitled: "Tre Grande Simphonie en Ut Majeur (C dur) de Louis van Beethoven. Œuvre XXI. Partition. Prix 9 francs. Bonn et Cologne chez N. Simrock. 1953." Beethoven offered to the publisher Hofmeister the Septet, Op. 30, the Pianoforte Concerto, Op. 19, the Pianoforte Sonata, Op. 22, and the symphony, for seventy ducats, about \$140, and he offered the symphony alone for about \$50. He wrote to the publisher: "You will perhaps be astonished, that I make no difference between a

* Paul Wranitzky (or Wraniczky), violinist, composer, conductor, was born at Neureisch, in Moravia, in 1756; he died September 28, 1808, as conductor of the German Opera and Court Theatre at Vienna. He was a fertile composer of operas, symphonies, chamber music.

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sonata, a septet, and a symphony, but I make none, because I think that a symphony will not sell so well as a sonata, although it should surely be worth more."

This symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

* * *

Berlioz wrote concerning it as follows: "This work is wholly different in form, melodic style, harmonic sobriety, and instrumentation from the compositions of Beethoven that follow it. When the composer wrote it, he was evidently under the sway of Mozartian ideas. These he sometimes enlarged, but he has imitated them ingeniously everywhere. Especially in the first two movements do we find springing up occasionally certain rhythms used by the composer of 'Don Giovanni'; but these occasions are rare and far less striking. The first allegro has for a theme a phrase of six measures, which is not distinguished in itself but becomes interesting through the artistic treatment. An episodic melody follows, but it has little distinction of style. By means of a half-cadence, repeated three or four times, we come to a figure in imitation for wind-instruments; and we are the more surprised to find it here, because it had been so often employed in several overtures to French operas. The andante contains an accompaniment of drums, *piano*, which appears to-day rather ordinary, yet we recognize in it a hint at striking effects produced later by Beethoven with the aid of his instrument, which is seldom or badly employed as a rule by his predeces-



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sors. This movement is full of charm; the theme is graceful and lends itself easily to fugued development, by means of which the composer has succeeded in being ingenious and piquant. The scherzo is the first-born of the family of charming badinages or scherzi, of which Beethoven invented the form, and determined the pace, which he substituted in nearly all of his instrumental works for the minuet of Mozart and Haydn with a pace doubly less rapid and with a wholly different character. This scherzo is of exquisite freshness, lightness, and grace. It is the one truly original thing in this symphony in which the poetic idea, so great and rich in the majority of his succeeding works, is wholly wanting. It is music admirably made, clear, alert, but slightly accentuated, cold, and sometimes mean and shabby, as in the final rondo, which is musically childish. In a word, this is not Beethoven."

This judgment of Berlioz has been vigorously combated by all fetishists that believe in the plenary inspiration of a great composer. Thus Michel Brenet (1882), usually discriminative, found that the introduction begins in a highly original manner. Marx took the trouble to refute the statement of Oulibicheff, that the first movement was an imitation of the beginning of Mozart's "Jupiter" Symphony,—a futile task. We find Doctor Professor H. Reimann in 1899 stoutly maintaining the originality of many pages of this symphony. Thus in the introduction the first chord with its resolution is "a genuine innovation by Beethoven." He admits that the chief theme of the allegro con brio with its subsidiary theme and

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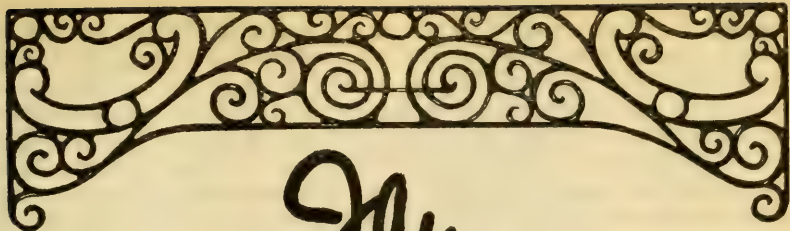
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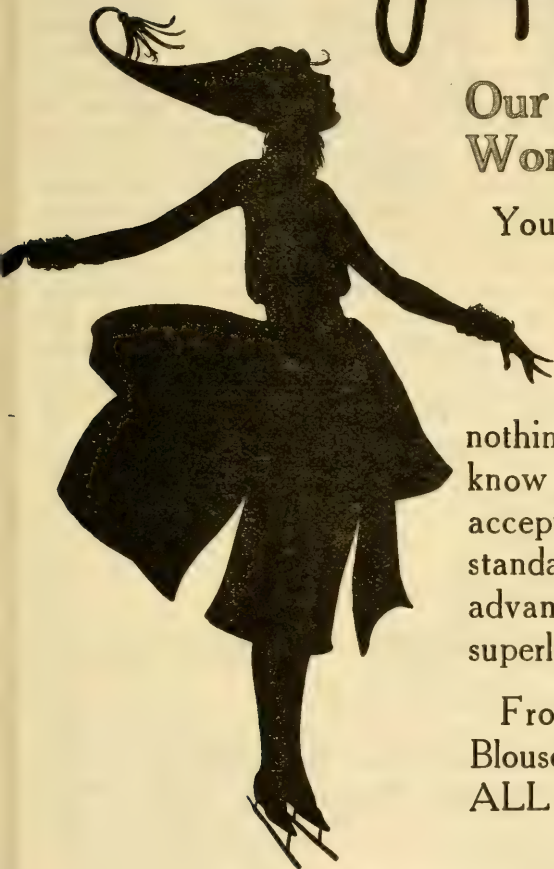
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jubilant sequel recalls irresistibly Mozart's "Jupiter"; "but the passage *pp* by the close in G major, in which the basses use the subsidiary theme, and in which the oboe introduces a song, is new and surprising, and the manner in which by a crescendo the closing section of the first chapter is developed is wholly Beethovenish!" He is also lost in admiration at the thought of the development itself. He finds the true Beethoven in more than one page of the andante. The trio of the scherzo is an example of Beethoven's "tone-painting." The introduction of the finale is "wholly original, although one may often find echoes of Haydn and Mozart in what follows."

Colombani combats the idea that the Symphony in C major is a weak imitation of symphonies by Haydn and Mozart or a happy blending of the styles of the two composers. "This is equivalent to the useless statement of a fact that every one knows, viz.: Beethoven is their immediate successor in the history of the symphony. . . . The general structure of the first symphony of Beethoven is regular and nothing more. It does not recall the type of Haydn or of Mozart any more than that of other symphonic composers who preceded them or of the composers of instrumental music who were the origin of the symphonists. Except in the Minuet, the nature of the melodic ideas has nothing in common with Haydn, and very little with Mozart. From the chord of the dominant seventh with which the Introduction begins to a few measures which precede the Finale, there are numerous innovations of detail introduced by Beethoven, if he be compared not only with Haydn but also with

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Mozart. And so one may lay much stress on these innovations—which would be a mistake—and arrive at the conclusion that the first symphony is a production of Beethoven's genius, independent of preceding words; or, one may wish to preserve the connection and relationship, and in this case it is not necessary to confine one's self to Haydn and Mozart, but there should be a going back to the Italian instrumental music of the second half of the seventeenth century, to Corelli's 'Concerti grossi' and Sammartini's symphonies. Thus one can arrive at an exact judgment by saying that the first symphony is a natural derivation from the works of those who first formed the models of instrumental music; that the first symphony composed by Beethoven seems to be a *résumé* of the past rather than an original production of his genius."

* * *

I. Introduction: Adagio molto, C major, 4-4. Allegro con brio, C major, 4-4.

II. Andante cantabile con moto, F major, 3-8.

III. Menuetto: Allegro molto e vivace, C major, 3-4. Oulibicheff says that Beethoven, in order to reveal himself, waited for the

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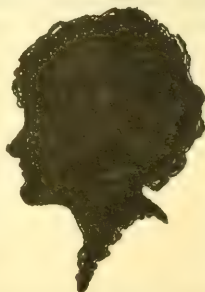
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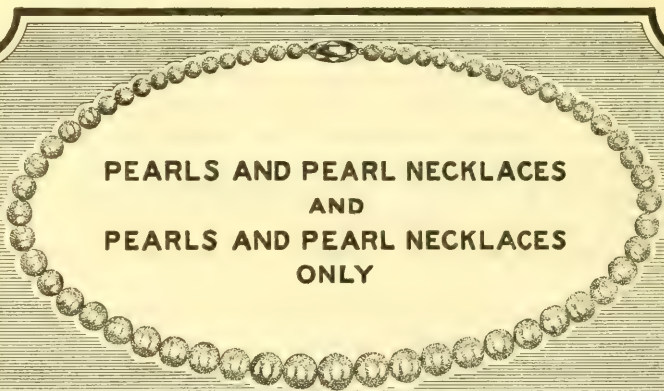
minuet. "The rhythmic movement is changed into that of a scherzo after the manner instituted by the composer in his first sonatas."

IV. Finale: there is a very short introduction, adagio, C major, 2-4.

* * *

The first performance of this symphony at Leipsic was at the Gewandhaus, November 26, 1801. It was then described by a critic as "confused explosions of the outrageous effrontery of a young man." Played again at Vienna in 1805 at banker von Würth's, it was described as "a masterly production. All the instruments are well employed in it, and they conceal an extraordinary richness of amiable ideas." The critic praised the clearness and order of the work. Five years later the symphony was pronounced in Vienna to be "more amiable" than the Second. When Spohr conducted it in 1810 at a music festival at Frankenhausen, the trio of the minuet made the most marked impression. The Philharmonic Society of London performed the symphony probably in 1813, the year of the establishment of the society. It was not the custom then in London to number a symphony on a programme. At the concerts that year Salomon was "the leader," and Clementi was "at the piano" with the score. Not until Spohr came to a Philharmonic rehearsal June 19, 1820, was a baton used in London by a conductor. Spohr then stood at a separate desk. Some of the directors objected, but after that date no one sat "at the piano" with the score of a symphony or an overture.

The first performance in Paris was on February 22, 1807, at a



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public exhibition of Conservatory pupils. The *Décade philosophique* said of it: "This symphony by Beethoven is of a very different nature [from one by Haydn that was also performed]. The style is clear, brilliant, lively." Fétis said in the *Revue musical* of April 16, 1831: "The first symphony of Beethoven was played in Paris about 1808. There were then only a few and young musicians who dared to speak in favor of this 'baroque' music, as it was then called; and yet the difference between that symphony and those written by Beethoven later is great. His genius had not yet frankly revealed its individuality; he was still under the influence of Mozart; there are rays of light in it that disclose what he would be in the future, but he modelled himself after the great man whose works he passionately loved. This symphony and the second in D major were the only ones by Beethoven that were heard in France for twenty years." The First Symphony was not played at a concert of the Société des Concerts du Conservatoire until May 9, 1830. *Le Courrier de l'Europe et des Spectacles* reviewed a performance of this symphony at Paris in 1810: "The beautiful trio of oboe, clarinet, and bassoon in the last allegro will always be applauded." The reference was probably to the trio of the scherzo. "This symphony, rich in harmony and full of delicious and well-contrasted motives, which are varied and distributed in the happiest manner, awakened hearty applause. This work of a great man is the model presented to the pupils of a great school." The performance was at an exhibition of Conservatory pupils, and some of the hearers who had heard the symphony played at Vienna said that the performance by the

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Paris Conservatory pupils was far better. On the other hand, Cambini and Garaudé of the *Tablettes de Polymnie* (March, 1810) were alarmed by the "astonishing success" of Beethoven's works, which were "a danger to musical art; the contagion of Germanic harmony has reached the present school of composition formed at the Conservatory. It is believed that a prodigal use of the most barbaric dissonances and a noisy use of all the orchestral instruments will make an effect. Alas, the ear is only stabbed; there is no appeal to the heart."

J. G. Prod'homme gives these dates of first performances of the Symphony in C major: Spain, Madrid, 1864, in the salon of the Conservatory, directed by Jesus de Monasterio; Russia, Moscow, 1863.

The symphony was played in Boston in the season of 1840-41. The last performance at a concert of the Boston Symphony Orchestra was on January 26, 1918.

PASSACAGLIA FOR ORCHESTRA, OP. 10 SETH BINGHAM

(Born at Bloomfield, N.J., April 16, 1882; now living in New York.)

Mr. Bingham was graduated from Yale University in 1904. He studied music there with Harry B. Jepson; and in Paris with Guil-mant, Widor, and Vincent d'Indy. In 1908 he received the degree of Mus. Bac. from Yale, and won the Steinert Prize by his "Pièce Gothique" for organ and orchestra. From 1909 to 1919 he was the

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instructor of organ-playing at Yale. He has been a church organist in New Haven; Rye, N.Y. Since 1913 he has been organist of the Madison Avenue Presbyterian Church, New York.

He is now instructor in theory and composition at Columbia University.

The list of his compositions includes these works:—

“Piece Gothique” for organ and orchestra, Op. 9 (New Haven Symphony Orchestra in 1908 and 1917).

Fantasy for Orchestra, Op. 14 (New Haven Symphony Orchestra in 1913; Philharmonic Society of New York, February 28, 1915).

Suite for Wind Instruments, Op. 17 (Barrère Ensemble, February 2, 1914, New York).

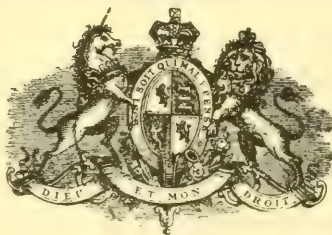
“Tame Animal Tunes” for Small Orchestra, Op. 21, The Little Symphony (Mr. Barrère, conductor), at the Lockport (N.Y.) Festival, September, 1920.

Orchestral Suite, “Memories of France”; a motet, “Let God Arise”; organ pieces, and songs.

Mr. Bingham writes: “The Passacaglia was composed in 1910. It differs from the Passacaglias of Bach, Frescobaldi, and Brahms in that the theme is modified rhythmically, the tonality and harmonization are frequently changed, and there is even some development (*e.g.*, in the Andante movement, 4-4 time).”

The Passacaglia is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, Glockenspiel, celesta, and strings.

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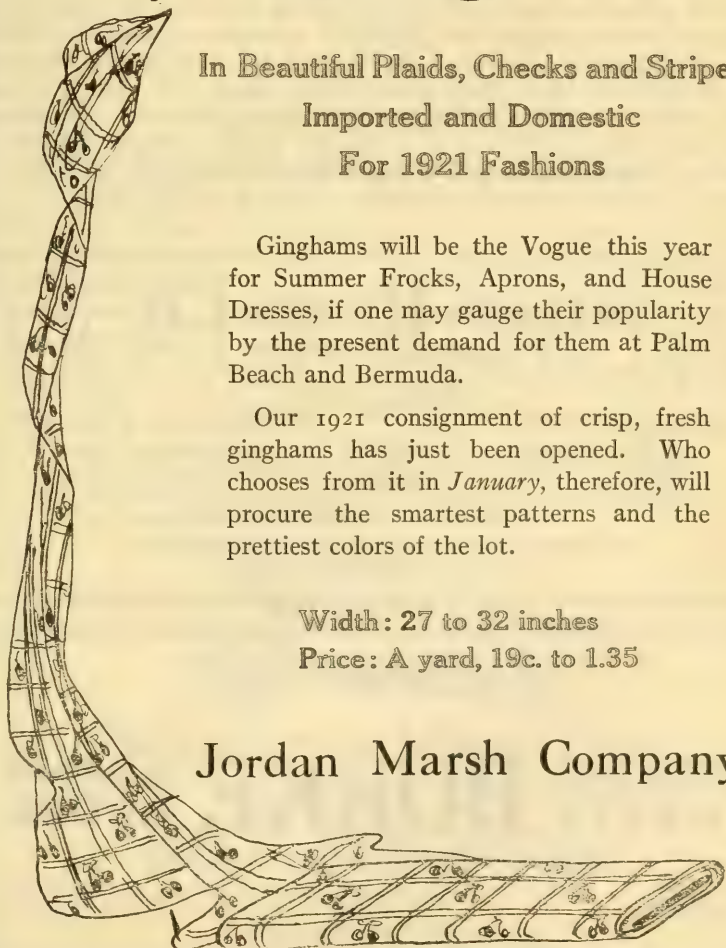
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Mr. E. ROBERT SCHMITZ was born in Paris, February 8, 1889, of French parents. The father was of an Alsatian family. Mr. Schmitz studied the pianoforte at the Paris Conservatory under the late Louis Diémer. In 1908 he was awarded a first *accessit*; in 1909, the second prize; in 1910, the first prize for pianoforte playing. He gave concerts in Belgium and in Germany in 1910-11. Having played accompaniments for Mmes. Maggie Teyte, Julia Culp, Mysz-Gmeiner, and others, in 1912 he gave recitals of ultra-modern music in Paris. He founded and conducted in Paris the Association des Concerts Schmitz. He thus brought out orchestral and choral works by Milhaud, P. Le Flem, O. Klemperer, and others. In 1913 he was the first to play Schönberg's music for the "S. M. I." Active as pianist and conductor, associated in his concerts with leading composers and musicians, he joined the French colors August 19, 1914, and served for three years and two months. He was wounded slightly, but, gassed severely, was in a hospital for seven months. After the armistice he came to the United States. At Chicago he taught for a few months, and played in orchestral concerts. Going to New York, where he now lives, he gave his first recital there on April 17, 1919, and has given many since, some with historical and critical comments, introducing many new compositions. He played for the first time in Boston at a concert of the Boston Symphony Orchestra, February 13, 1920 (Carpenter's Concertino—first time in Boston). His first recital in Boston was on April 15, 1920.

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"THE JINNS," SYMPHONIC POEM FOR PIANOFORTE AND ORCHESTRA,
CÉSAR AUGUSTE FRANCK

(Born at Liège, December 10, 1822; died at Paris, November 8, 1890.)

"Les Djinns" was composed in 1884. It was performed at a Colonne concert in Paris on March 15, 1885. The pianist was Louis Diémer.

The first performance in Boston was at a Chickering Production Concert on February 24, 1909. The pianist was Jessie Downer-Eaton. B. J. Lang conducted.

The composition is scored for two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, pianoforte, and strings.

Vincent d'Indy in his "César Franck" has this to say about "the Jinns." According to him it seemed as if the pianoforte, which had acquired with Beethoven its "true patent of nobility, was destined, artistically speaking, to a sterile decadence." Specialists had added new and ingenious details to the technique of the instrument. "To express the poetry of his soul in inspired trifles, Schumann had invented a style of writing for this instrument more orchestral than his orchestration itself, which blossomed forth in fascinating and intimate sonorities." Liszt had enriched the instrument by means of combinations hitherto unsuspected. No musician had added any fresh *artistic* material to the monument left by Beethoven.*

* How about Chopin, M. d'Indy?—Ed.

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When "The Jinns" was performed at the Colonne concert, G. Morsac wrote: "Hearing the fine deduction of these developments, and the curious sonorities produced by the marriage of the piano-

* "The expression, which seems cryptic to those unacquainted with Hugo's poem, can be easily understood by reference to 'Les Orientales.' 'Les Djinns' opens with short lines which gradually lengthen to a climax and die down again, with an effect on paper somewhat resembling this figure: ◇." Note by Mrs. Rosa Newmarch, translator of d'Indy's "César Franck."



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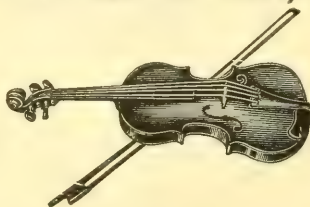
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forte to the orchestra, we were seized by the thought that it is, indeed, sad not to see on the programmes the name of this eminent musician too little appreciated to-day, who will nevertheless remain one of the masters of our epoch."

The first two themes of the composition are in F-sharp minor, a favorite tonality of Franck's. The second theme follows a piano-forte cadenza. The third theme in D major is for the pianoforte. In the episode in B minor towards the middle a theme in octaves is first given out by trombones.

The Symphony Society of New York gave performances of "The Jinns" on November 10, 12, 1916, with Harold Bauer, pianist.

* * *

Hugo's "Les Djinns" written in August, 1828, is the twenty-eighth of "Les Orientales." The poem has for its motto the lines from the fifth canto of Dante's "Inferno," which have been translated: "And as the cranes go chanting their lays, making a long streak of themselves in the air: so I saw the shadows come, uttering wails, borne by that strife (*of winds*)."

A translation of "Les Djinns" was published in Charles A. Dana's "Household Book of Poetry," New York, 1858. The translator was there "Anon"; we understand that the translation is attributed to John L. O'Sullivan. It is necessarily, perhaps, at times only a pale paraphrase, for Hugo no more than Heine is easily translated. Compare the English translation with only two verses of the original:—

Murs, ville,
Et port,
Asile
De mort,
Mer grise
Où brise
La brise.
Tout dort.
.....

Town, tower,
Shore, deep,
Where lower
Cliffs steep;
Waves gray—
Where play
Winds gay—
All asleep.
.....



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Devant tes sacrés encensoirs!

O prophet! if thy hand but now
Save from these foul and hellish
things,
A pilgrim at thy shrine I'll bow,
Laden with pious offerings.

But the translation must serve:—

Town, tower,
Shore, deep,
Where lower
Cliffs steep;
Waves gray,
Where play
Winds gay—
All asleep.

Hark! a sound,
Far and slight,
Breathes around
On the night—
High and higher,
Nigh and nigher,
Like a fire
Roaring bright.

Now on it is sweeping
With rattling beat,
Like dwarf imp leaping
In gallop fleet;

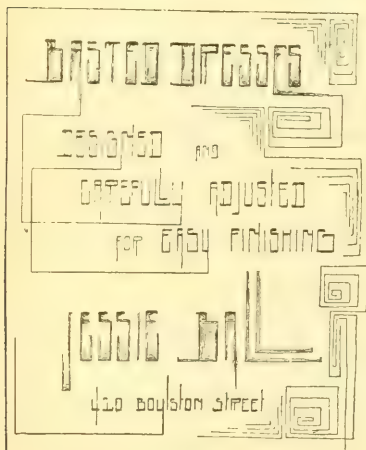
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In frolic fancies—
On wave-crest dances
With pattering feet.

Hark, the rising swell,
With each nearer burst!
Like the toll of bell
Of a convent cursed;
Like the billowy roar
On a storm-lashed shore—
Now hushed, now once more
Maddening to its worst.

O God! the deadly sound
Of the Djinns' fearful cry!
Quick, 'neath the spiral round
Of the deep staircase, fly!
See, see our lamplight fade!
And of the balustrade
Mounts, mounts the circling shade
Up to the ceiling high!

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'Tis the Djinns' wild-streaming swarm
Whistling in their tempest-flight;
Snap the tall yews 'neath the storm,
Like a pine-flame crackling bright;
Swift and heavy, low, their crowd
Through the heavens rushing loud!—
Like a lurid thunder-cloud,
With its bolt of fiery night!

Ha! they are on us, close without!
Shut tight the shelter where we lie!
With hideous din the monster rout,
Dragon and vampire fill the sky!
The loosened rafter overhead
Trembles and bends like quivering reed;
Shakes the old door with shuddering dread,
As from its rusty hinge 't would fly!

Wild cries of hell! voices that howl and shriek!
The horrid swarm, before the tempest tossed—
O Heaven!—descends my lowly roof to seek;
Bends the strong wall beneath the furious host;
Totters the house, as though—like dry leaf shorn
From autumn bough and on the mad blast borne—
Up from its deep foundations it were torn
To join the stormy whirl. Ah! all is lost!

O prophet! if thy hand but now
Save from these foul and hellish things,
A pilgrim at thy shrine I'll bow,
Laden with pious offerings.



The advertisement is enclosed in a double-line rectangular border. On the right side, there is a crest featuring a shield with a fleur-de-lis in the center. The word "FOSS" is arched above the shield, and "BOSTON" is written across its base. A ribbon banner below the shield contains the phrase "SUPER OMNIA". To the left of the crest, the word "Foss" is written in a large, stylized, cursive script. A thick, dark diagonal line cuts across the lower half of the advertisement, starting from the left and ending near the crest. Below this line, the word "Chocolates" is printed in a bold, serif font. Underneath "Chocolates", the words "BOSTON-WINONA" are printed in a smaller, all-caps, sans-serif font. At the very bottom, the phrase "The Ultimate in Candy" is written in a large, bold, serif font, with the word "Candy" ending in a decorative flourish.

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Bid their hot breath its fiery rain
Stream on my faithful door in vain,
Vainly upon my blackened pane
Grate the fierce claws of their dark wings!

They have passed!—and their wild legion
Cease to thunder at my door;
Fleeting through night's rayless region,
Hither they return no more.
Clanking chains and sounds of woe
Fill the forests as they go;
And the tall oaks cower low,
Bent their flaming flight before.

On! on! the storm of wings
Bears far the fiery fear,
Till scarce the breeze now brings
Dim murmurings to the ear;
Like locusts' humming hail,
Or thrash of tiny flail
Plied by the pattering hail
On some old roof-tree near.

Fainter now are borne
Fitful mutterings still;
As, when Arab horn
Swell its magic peal,
Shoreward o'er the deep
Fairy voices sweep,
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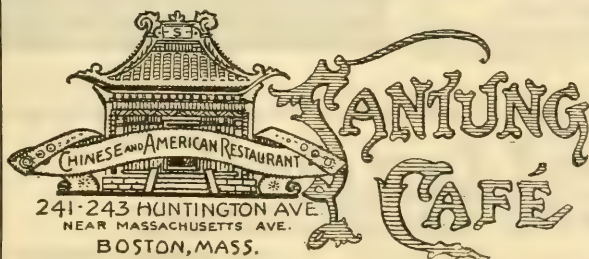
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Each deadly Djinn,
 Dark child of fright,
 Of death and sin,
 Speeds the wild flight.
 Hark, the dull moan!
 Like the deep tone
 Of ocean's groan,
 Afar, by night.

More and more
 Fades it now,
 As on shore
 Ripples flow—
 As the plaint,
 Far and faint,
 Of a saint,
 Murmured low.

Hark! hist!
 Around
 I list!
 The bounds
 Of space
 All trace
 Efface
 Of sound.



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A dramatic poem for voice and orchestra based by Ach. Philip on Hugo's poem was performed at a Lamoureux concert in Paris on October 19, 1913; Mme. Daumas, singer.

* * *

Jinn, though often used in the singular, is properly a plural noun; the singular is jinnee; there is a feminine jinneeyeh. The more common spelling of jinnee in English is genie.

According to the Koran (Chapter LV.), Allah created the jinn of fire clear from smoke (Chapter XV.): "We created man of dried clay, of black mud formed into shape: and we had before created the devil, of subtle fire. All the angels worshipped Adam except Eblis." George Sale, annotating the Koran, wrote that the word jinn signifies properly "the genus of rational, invisible beings, whether angels, devils, or that intermediate species usually called genii." In Chapter LXXII., entitled "The Genii," it is said: "When the servant of God (Mohammed) stood up to invoke him, it wanted little but that the genii had pressed on him in crowds, to hear him rehearse the Koran." The jinnee is the Div and Rakshah of old-Guebre-land; the Rakshasa or Yaksha of Hinduism, according to Sir Richard F. Burton. "The King of the Genii is Malik Katshán who inhabits Mount Kaf; and to the west of him lives his son-in-law Abd al-Rahman with 33,000 domestics. Baktanús is lord of three Moslem troops of the wandering Jinns, which number a total of

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twelve bands and extend from Sind to Europe. The Jinns, Divs, Peris ('fairies') and other pre-Adamitic creatures were governed by seventy-two Sultans all known as Sulayman." R. Jeremiah bin Eliazar in a note to Psalm xli. 5 informs us that Adam was excommunicated for one hundred and thirty years, during which he begot children in his own image (Gen. v. 3) and these were Mazikeen or Shedrem—Jinns. The Jinn are divided into two races like mankind. The Ifrit is generally, not always, malignant, injurious to mankind. The Jinn are able to assume the form of men, brutes, and monsters; they become invisible at will; they eat, drink, beget children, and are subject to death.

Swedenborg's "Arcana Cœlestia": "When man's inner sight is opened, which is that of his spirit; then there appear the things of another life which cannot be made visible to the bodily sight"; again: "Evil spirits, when seen by eyes other than those of their infernal associates, present themselves by correspondence in the beast (*fera*) which represents their particular lust and life, in aspect direful and atrocious."

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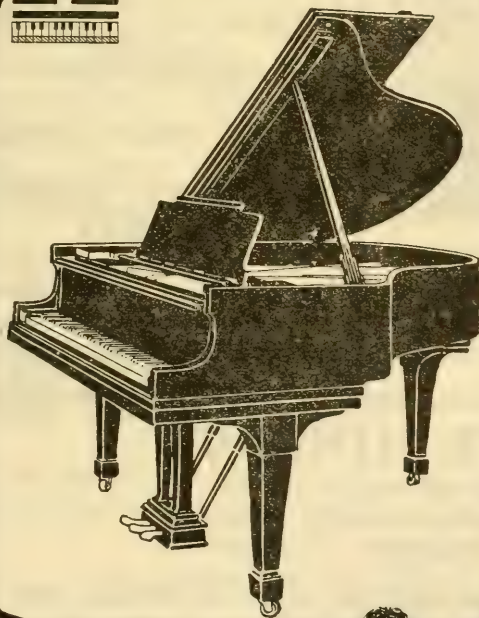
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This Suite was performed for the first time at a Colonne concert conducted by Gabriel Pierné at the Châtelet, Paris, on February 28, 1909. The first performance in the United States was by the Boston Symphony Orchestra, Mr. Fiedler conductor, at Boston, April 15, 1910. The Suite, dedicated to André Lambinet, and published in 1909, is scored for three flutes (one interchangeable with piccolo), two oboes, oboe d' amore,* English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettle-drums, bass drum, cymbals, triangle, harp, and the usual strings.

André Lamette said of this Suite, when it was first performed

* The hautbois d'amour, oboe d' amore, was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The tone was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality, as well as in pitch, between the oboe and the English horn." The instrument fell out of use after Bach's death, but it was reconstructed by the house of C. Mahillon of Brussels. Richard Strauss introduces the oboe d' amore in his *Symphonia Domestica*.



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in Paris, that the composer had proposed to himself to synthetize in some way the music of the French school "by crystallizing, if I may use the phrase, the procedures of modern writing, in accumulating them, making them concrete, and reducing them to the smallest volume to form an exceedingly compact whole, one that would be as little confused as follows":—

I. Overture. Très décidé, D major, 4-4.

II. Bourrée. Pas vite et très rythmé, G major, 4-4.

III. Récitatif et Air. Très déclamé, 3-2. A clarinet has a long recitation accompanied by strings, with addition of horn for three measures. The orchestra enters. There are stormy measures until the air is sung by the oboe d' amore (or, in absence of that instrument, the English horn). Tempo plus lent, A-flat, rhythm of 6-4. The closing section, lentement, F major, 3-4, is at first for strings and based on the opening measures of the air just sung.

IV. Menuet vif. Très décidé, D major, 3-4.

Roger-Ducasse, a pupil of Gabriel Fauré at the Paris Conservatory, was awarded the second grand prix de Rome in 1902. The first prize was awarded to Aimé Kunc, a pupil of Lenepveu. It has been said that Roger-Ducasse is a stepson of Fauré.



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Small compositions by Roger-Ducasse were performed in Paris as far back as 1904. *Deux Mélodies*, his barcarolle, was published in 1907, but he first attracted the attention of the public by his "Variations plaisantes sur un thème grave," for harp and orchestra. This composition was produced at a *Lamoureux* concert, Paris, January 24, 1909. Grandjany was the harpist. A *Suite Française* for orchestra was produced at a *Colonne* concert, Paris, February 28, 1909. Two choruses for children's voices and orchestra, "*Aux premières clartés de l'aube*," for voices of boys with orchestra and accompanying chorus of female voices and tenors, and "*Le Joli Jeu du Furet*," were performed at a *Lamoureux* concert, Paris, March 20, 1910. A version for pianoforte (four hands) of the latter piece was played by the composer and Miss Marguerite Long at a *Durand* concert, Paris, March 12, 1913. As an orchestral *Scherzo* the piece was played at a *Concert Monteux*, Paris, March 15, 1914. It was performed in Chicago by the *Chicago Symphony Orchestra*, November 26, 1915.

"*Sarabande*," a symphonic poem composed in 1910 for orchestra and chorus of sopranos, altos, and tenors, was performed at a *Colonne* concert, Paris, January 22, 1911. Then followed: *Prelude* for orchestra, produced at a *Hasselman* concert, Paris, February 18, 1911; the *Petite Suite*; *Six Preludes* for pianoforte, played by Edouard Risler at a *Durand* concert, Paris, March 5, 1912; *String quartet in D minor*, *Durand* concert, March 5, 1912; *Three Mutets*: 1, *Regina caeli laetare*; 2, *Crux fidelis*; 3, *Alma Redemptoris Mater*, *Société Musicale*, Paris, in March, 1912; *Interlude*, "*Au jardin de Marguerite*," excerpt from a symphonic poem for solo voices, chorus

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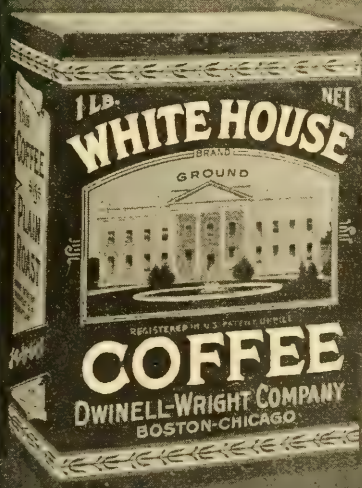


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Nocturne de Printemps for orchestra (Pasdeloup concert, Paris, February 14, 1920); Sonorités for pianoforte (1919); Romance for violoncello and orchestra; Marche Française, symphonic poem.

In September, 1909, Ducasse was appointed inspector of vocal teaching in the elementary schools of Paris. In 1917 he became a member of the committee on performances of the Société Nationale de Musique, having for associates Messrs. Bachelet, Bréville, Hùe, Labey, d'Ollone, Rabaud, Roussel, and Samazeuilh.

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SYMPHONY No. 2, D MINOR, OP. 70 ANTON DVOŘÁK

(Born at Nelahozeves (Mühlhausen), near Kralup, Bohemia, on September 8, 1841; died at Prague on May 1, 1904.)

Dvořák by 1865 had composed two symphonies, one in B-flat major, the other in E minor, in the period of poverty and obscurity. These symphonies do not appear in the list of his works. In 1874 a symphony in E-flat major and a scherzo from a symphony in D minor were performed in Bohemia in 1874. Hanslick says that among compositions forwarded by Dvořák in application for a stipend was "a symphony rather wild and untrammelled, but at the same time so full of talent that Herbeck, a member of the committee, interested himself warmly for it." A pension amounting to about \$250 was awarded Dvořák by the Ministry of Ecclesiastical Affairs and Public Instruction at Vienna in 1874; it was increased the next year. Herbeck died on October 27, 1877; Brahms succeeded him on the committee and befriended Dvořák in every way.

Which symphony was this? For some years there was wise guessing. At last Dvořák lifted up his voice and said that he had sent his first symphony in F major, Op. 24, and an opera, "Král a uhřir" ("The King and the Charcoal Burner"), which was produced at Prague in 1874.

The list of his symphonies as given is as follows: No. 1, D major, Op. 60 (1882); No. 2, D minor, Op. 70 (1885); No. 3, F major, at first Op. 24, later Op. 76 (1888); No. 4, G major (1890); No. 5, E minor, "From the New World," Op. 95 (1894). But No. 3 was surely

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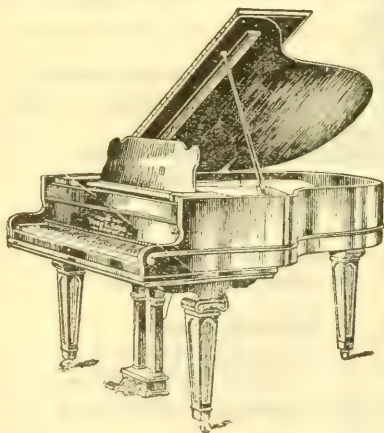
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composed in 1875. No. 5 is also known as No. 8, in which case the earliest symphonies in B-flat, E minor, and E-flat are reckoned as existing works. Some have suggested that the Symphony in D minor was based on the work that included the Scherzo in D minor played in 1874. The Symphony in D minor is really No. 5, if the first two are to be included in the list.

Dvořák wrote to his publisher Simrock in February, 1885, that this symphony in D minor had been occupying him for a long time. He wrote to Simrock on March 25 of that year: "Whatever may happen to the symphony, it is completed, thank God! It will be played in London for the first time April 22, and I am curious as to the result." He wrote after the production that it had "an exceptionally brilliant result." Simrock offered him 3,000 marks and grumbled over the failure of the first symphony, the "Husitzka" overture and the violin concerto to repay him. He asked for more Slavonic dances which would be profitable. Dvořák revised the score of the symphony, cutting out at least forty measures from the slow movement.

The composition of this symphony was due to the directors of the Philharmonic Society of London, who commissioned him to write such a work. He had previously been elected a member of the Society.

The first performance was in St. James's Hall, London, on April 22, 1885. Dvořák conducted. The other pieces on the programme (overtures: Spohr's "Faust," Beethoven's "Leonore No. 1," Mozart's "Don Giovanni") were conducted by Arthur Sullivan. Clotilde



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The first performance in the United States was at a concert of the Philharmonic Society of New York, Theodore Thomas conductor, on January 9, 1886.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, on October 23, 1886. Later performances at these concerts: March 21, 1891; February 25, 1893; January 4, 1896; November 21, 1903.

Reminiscence hunters have found several "Reminders" in the symphony: the horn-call from "The Flying Dutchman," memories of Brahms's song "Immer leiser wird mein Schlummer," and the third movement of Brahms's pianoforte concerto in the first movement; a passage from the love duet in "Lohengrin" and a phrase "Lausch, geliebter" from the love duet in "Tristan and Isolde" in the second movement, but the resemblances are slight. It is easy to find reminiscences: see Jean Hubert's "Des Réminiscences: Quelques Formes Mélodiques" (Paris, 1895).

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, and strings.

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I. *Allegro maestoso*, D minor, 6-8. The first theme is announced immediately and softly by violas and violoncellos over a tonic organ-point (horns, double-basses and kettledrums). The second theme, B-flat major, is sung by the wood-wind accompanied by strings. The free fantasia and the final section of the first portion of the movement are hardly distinguishable. In the recapitulation the second theme is in D major. There is an elaborate coda.

II. *Poco adagio*, F major, 4-4. It opens with a sort of ecclesiastical theme in full harmony for the wood-wind accompanied by the strings pizzicato. The expressive second theme is sung by the first violins and violoncellos. The development is free.

III. *Scherzo, vivace*, D minor, 6-4. Two themes, one for the wind, the other for the strings, are in juxtaposition, piquantly rhythmized. The Trio, *poco meno mosso*, G major, is of an idyllic character.

IV. *Finale, allegro*, D minor, 2-2. Almost all the thematic material is taken from the opening phrase of the first theme given originally to clarinets, horns, and violoncellos. The second theme, A major, is first sung by violoncellos, but before the entrance of this theme, a short staccato motive appears in an episode, E-flat major, and is much used. The minor mode prevails up to the end, although the final chord has the major third. Mr. Apthorp found that a great deal in this movement "reflects, if in a sterner mood, something of von Weber's 'diabolism' in the 'Freischütz.'"



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The first performance of these Passacaglias in the United States was at Philadelphia, by the Philadelphia Symphony Orchestra, on November 5, 1920.

The Passacaglias are scored for four flutes (one interchangeable with piccolo), three oboes, English horn, four clarinets, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, bass tuba, kettledrums, snare drum, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophone, celesta, organ, pianoforte, two harps, and strings.

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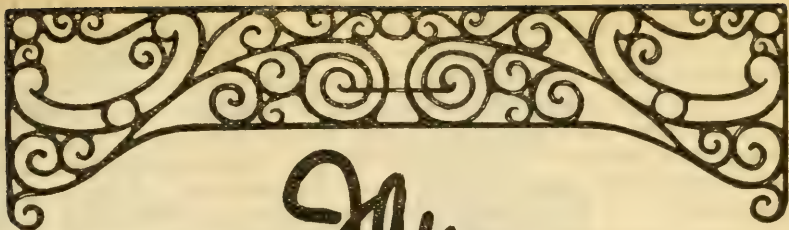
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Sébastien de Brossard, "Dictionnaire de Musique," 1703, 1705, 3d ed. s.d.: CIACONA, that is chacone. A song composed for an obbligato bass of four measures, ordinarily in 3-4; this bass is repeated as many times as the chacone has couplets or variations, different songs composed on the notes of this bass. One frequently goes in this sort of piece from major to minor, and many things are tolerated on account of this constraint which would not be regularly admitted in a freer composition. PASSACAGLIO, or Passacaille. It is properly a chacone. The only difference is that the pace is generally slower than that of the chacone, the song is more tender, the expression is less lively; and, for this reason, passacailles are almost always worked out in the minor.

J. G. Walther, "Musikalisches Lexicon" (1732): CIACONA or chaconne is a dance and an instrumental piece whose bass theme is usually of four measures in 3-4, and, as long as the variations or couplets set above last, this theme remains obbligato and unchangeable. (The bass theme itself may be diminished or varied, but the measures must not be lengthened so that five or six are made out of the original four.) This sort of composition is used for voices, and such pieces when they are not too spun-out find admirers. But when these pieces are too long-winded they are tiresome, because the singer, on account of his *ambitus* (compass), cannot indulge in so many variations as an instrument can make. Pieces of this kind often go from the major into the minor and *vice versa* and many things are allowed here. (Walther quotes Brossard.) Ciaconna comes from the Italian *ciaccare* or *ciaccherare*, to smash to pieces, to wreck; not from *cicco*, blind, not from any other word; it is a Moorish term, and the dance came from Africa into Spain, and then spread over other lands. (See Furetière and Ménage.) It may be that the Saracens who were in Spain borrowed the word



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from the Persians, with whom *Schach* means king, and applied it as a term suitable to a royal or most excellent dance. PASSACAGLIO or Passagaglio (Ital.), Passacaille (Gall.), is inherently a chaconne. The difference is this: it is generally slower than the chaconne, the tune is more tender, the expression is less lively. (Again Brossard is quoted.) According to Ménage's Dictionary the word is a Spanish term, which came into France after operas were introduced there. It means *passe-rue*, a street song.

Johann Mattheson, "Kern melodischer Wissenschaft," 1737: "The most important of dance-tunes is indeed the CIACON, chaconne, with its sister or brother, the PASSAGAGLIO, the Passe-caille. I find truly that Chacon is a family-name, and the commander or admiral of the Spanish fleet in America (1721) was named Mr. Chacon. To me this is a better derivation than from the Persian *Schach*, which is given in Walther's Dictionary. It is enough to say of Passe-caille that it means street-song as Ménage has it; if he were only trustworthy. The chaconne is both sung and danced, occasionally at the same time, and it affords equal jollity, if it is well varied, yet is the pleasure only tolerable; there is a satiety rather than agreeableness; I do not hesitate to describe its inherent characteristic by the word satiety. Every one knows how easily this same satiety produces aversion and queasiness; and he that wishes to put me in this stand need only order a couple of chaconnes. The difference between the chaconne and the passe-caille is fourfold, and these differences cannot be lightly passed over. The four marks of distinction are these: the chaconne goes slower and more deliberately than the passe-caille—it is not the other way; the chaconne loves the major, the other, the minor; the passe-caille is never used for singing, as is the chaconne, but solely for dancing, as it naturally has a brisker movement; and finally, the chaconne has a firmly established bass-theme, which, although it may sometimes be varied to relieve the ears, soon comes again in sight, and holds its post, while on the contrary the passe-caille (for so must the word be written in French, not passacaille) is not bound to any

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exact and literal subject, and it preserves nothing else from the chaconne, except a somewhat hurried movement. For these reasons the preference may easily be given to the *passe-caille*." Thus does Mattheson contradict in an important point Walther, who builded on Brossard.

J. J. Rousseau, "Dictionnaire de Musique," 1767: CHACONNE, a piece of music made for dancing, of well marked rhythm and moderate pace. Formerly there were chaconnes in two-time and in three; but now they are made only in three. The chaconne is generally a song in couplets, composed and varied in divers ways on a set-bass of four measures, which begins nearly always on the second beat to prevent interruption. Little by little this bass was freed from constraint, and now there is little regard paid the old characteristic. The beauty of the chaconne consists in finding songs that mark well the pace; and, as the piece is often very long, the couplets should be so varied that they be well contrasted, and constantly keep alive the attention of the hearer. For this purpose, one goes at will from major to minor, without straying far from the chief tonality, and from grave to gay, or from tender to lively, without ever hastening or slackening the pace. The chaconne came from Italy, where it was once much in vogue, as it was in Spain. To-day in France it is known only in the opera. PASSACAILLE. A kind of chaconne with a more tender melody and a slower pace than in the ordinary chaconne. The passacailles of "Armide" and "Issé" are celebrated in French opera.

Compan, "Dictionnaire de Danse," Paris, 1787: CHACONNE. An

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air made for the dance, with a well-defined beat and a moderate movement. The off-beat is made as follows: left foot forward, body held upright, right leg is brought behind, you bend and raise yourself with a leap on the left foot; the right leg, which is in the air, is brought alongside, in the second position, and the left foot is carried either behind or in front to the fifth position. This step is composed of a spring and two steps on the toe, but with the last step the heel should be placed so that the body is ready to make any other step. Chaconne comes from the Italian word *Ciacona*, derived from *cecone*, "big blind fellow," because the dance was invented by a blind man. PASSACAILLE comes from the Italian *passacaglia*. It means *vaudeville*. The air begins with three beats struck slowly and with four measures redoubled. It is properly a chaconne, but it is generally slower, the air is more tender, and the expression less lively.

A. Czerwinski, "Geschichte der Tanzkunst," 1862: The CHACONA, a voluptuous dance, came from Spain, and in the second half of the sixteenth century it had spread far and earned the condemnation of all moralists. It was invented by a blind man, and danced by men and women in couples, while the still more licentious sara-bande was danced only by women. On the French stage the dancers of the chaconne stood in two rows that reached from the back to the footlights. The men were in one column, the women in another on the opposite side.

The more skilful dancers were nearest the audience, and dancers of the same height were paired. All began the dance; the ballet-

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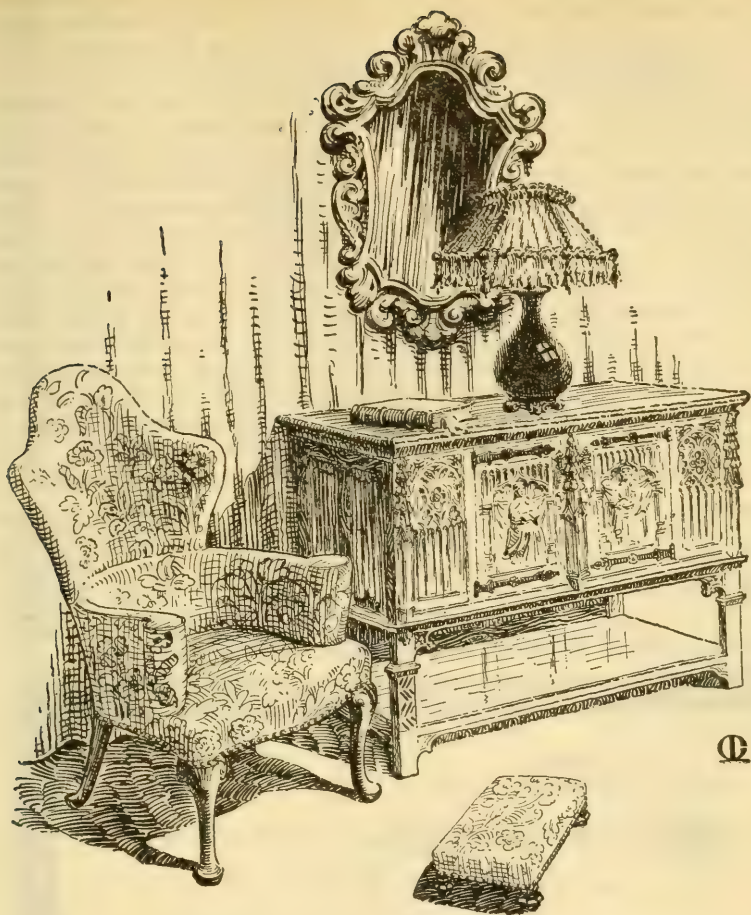
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master, who was at the back of the stage, occasionally introduced a solo, while the others, each sex apart, performed various figures until they came together at the end in pairs. The chaconne was danced generally in Spanish costume, sometimes in Roman dress.

A. Czerwinski, "Brevier der Tanzkunst," 1879: The CHACONNE is said to have come from Biscay, and in Basque "Chocuna" means "pretty" or "graceful." * It spread so fast that early in the seventeenth century it well-nigh drove out the sarabande, which had been the universally popular dance. Cervantes eulogized it in one of his "Exemplary Novels"—"The High-born Kitchen-maid." The chaconne in turn gave way in Spain to the fandango about the beginning of the eighteenth century. During the reign of Louis XIV. folk-dances in France assumed an artistic form; and, as the chaconne disappeared from the ball-room its musical form was used by composers of chamber music, while the dance entered into operas and ballets concerned with gods and heroes, and was often the final number. As late as 1773 a chaconne in Floquet's "L'Union de l'Amour et des Arts" was performed for sixty successive nights, and the music was popular with whole battalions of pianists.

J. B. Weckerlin, "Dernier Musicienne," 1899: The CHACONNE

* Francisque-Michel in "Le Pays Basque" (1857) devotes a chapter to Biscayan amusements. The people of this country for years have been passionate dancers. Boileau wrote of them in 1659: "A child knows how to dance before he can call his papa or his nurse." The favorite dances were the *mutchico* and the *edate*. A Biscayan poem runs: "There are few good girls among those who go to bed late and cannot be drawn from bed before eight or nine o'clock. The husband of one of these will have holes in his trousers. Few good women are good dancers. Good dancer, bad spinner; bad spinner, good drinker. Such women should be fed with a stick." Francisque-Michel says nothing about the chaconne or a variation of it.—Ed.

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was not known in France to Tabourot, who wrote "Orchésographie" in 1588. PASSACAÏLLE is a kind of chaconne, slower, and in three-time. The word is derived from "passa calla," a Spanish term for street-song. A passacaille in "Iphigénie en Aulide" is in 2-4; Montéclair gives 6-4 in his "La Petite Méthode." *

Georges Kastner, "Parémiologie Musicale," 1862: PASSACAÏLLE. The Spanish word *passacalle*, which properly signifies *passe-rue* or *vaudeville*, was an air for the guitar or other instruments which serenaders played in the street to win their sweethearts. The words *passe-caille* and *chaconne* were applied late in the seventeenth century to articles of dress: the former to a muff-holder, the latter to a ribbon that hung from the shirt collar on the breast of certain young persons who thought it fashionable to go about half-unbuttoned.

Gaston Vuillier, "History of Dancing" (English version, 1898): The origin of the CHACONE is obscure. Cervantes says it was a primitive negro dance, imported by mulattoes to the court of Philip II. and modified by Castilian gravity. Jean Étienne Despréaux compared it to an ode. "The PASSACAÏLLE," says Professor Desrat, "came from Italy. Its slow, grave movement in triple time was full of grace and harmony. The ladies took much pleasure in this dance; their long trains gave it a majestic character." The name

* In Gluck's "Alceste" (Act II., scene i.) there is a *passacaille* in 2-4. The Finale of the opera is a long chaconne in 3-4.—Ed.



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indicates literally something that passes or goes on in the street—probably because in the first instance the passacaille was mostly danced in the streets. It had the most passionate devotees in Spain and enjoyed much favor in France.

The New English Dictionary: CHACONNE, also chacon, chacoön, chacona (French chaconne, adaptation of the Spanish chacona according to Spanish etymologists, adaptation of the Basque “Chacun,” pretty.) PASSACAGLIA (PASSACAÏLLE), an early kind of dance tune (of Spanish origin) having a movement slower than the chaconne, generally constructed on a ground bass and written in triple time; also the dance to this.

* * *

Mr. Scott's father was a Greek scholar; his mother, an amateur musician. The boy showed musical instinct at a very early age, playing by ear when he was five and a half years old, and improvising. At the age of seven he began to practise notation. When he was twelve years old he entered the Hoch Conservatory of Music at Frankfort, where he studied the pianoforte with Uzielli. After a sojourn in England he returned to the Hoch Conservatory, to study composition with Ivan Knorr, whom he left when he was twenty years old. He had composed a symphony, which had been performed at Darmstadt, and some chamber music which later he destroyed. At Liverpool he took up the composition of poetry, encouraged by Charles Bonnier, an enthusiastic admirer of Mallarmé

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and the modern French school. Richter produced Mr. Scott's "Heroic" suite for orchestra in Manchester and Liverpool, and songs and pianoforte pieces were published. When he was twenty-five he became acquainted with occultism and the mysticism of the East. Dr. A. Eaglefield Hull, his biographer, says that "this changed the whole tenor of his inner life, and this new interest made a great impression on his musical tendencies. Under the inspiration of mysticism, he wrote 'Lotus-land,' 'Sphinx,' 'Two Chinese Songs,' and other pieces of a like nature, and he also began to get rid of 'key-tonality,' as it is usually understood. . . . In music his affections seem at first very limited, and as he himself has stated that a man's creative style is largely the outcome of his admirations, it will be instructive to glance at his preferences. They begin with Bach (and Scarlatti to a lesser degree), and then comes a big hiatus until Chopin and Wagner. He confesses that both Mozart and Beethoven do not appeal to him 'except a bar or two here or there.' Neither do Schubert nor Schumann, as a whole, though he prefers these later composers to the earlier ones. Strange as it may sound, Mozart and Beethoven give him an unpleasant sense of childishness." Dr. Hull says that Mr. Scott believes Wagner to have been the Shakespeare of music, "all-satisfying and entirely monumental in his great operas."

On November 22 Mr. Scott gave a recital of pianoforte compositions by him in Jordan Hall, Boston.

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Cleveland has another debt to Boston in that the first position taken by its Conductor, Nikolai Sokoloff, was as a first violinist in the Boston Symphony Orchestra under William Gericke. Several years' work with Charles Martin Loeffler and his experience in the Boston Symphony have been the most valued assets in Mr. Sokoloff's preparation for the position he now holds.

It has been Mr. Sokoloff's privilege to introduce to Cleveland the orchestral works of Mr. Loeffler, by three performances of his Pagan Poem within ten months, each time with the coöperation of Heinrich Gebhard. Its inclusion in his Boston program is Mr. Sokoloff's tribute to a great genius.

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His name has been on programmes in this city for thirteen years. Félix Fox played his "Lotus Land" on November 25, 1907; Mr. Buonamici his "Pierrot" in 1909; and in 1909 Mrs. Gaines sang "Sorrow" and "And so I made a Villanelle." His "Tallehasse" suite has been performed here several times. The pianoforte sonata has been played by Messrs. Ornstein, Grainger, and Scott.

Mme. HULDA LASHANSKA (Mrs. Harold A. Rosenbaum) was born in New York on March 15, 1892. She was educated at the Normal College. She won a scholarship for pianoforte, singing, harmony, languages, at the Institute of Musical Art. She took pianoforte lessons of Alexander Lambert. Having studied singing with Mme. Frieda Ashforth for four seasons, she sang for the first time in public with the Symphony Society of New York, on November 27, 1910.

She then went to Paris, where she studied French diction for a year under Ponceau. In 1913 she was married. For nearly two years she did not sing in public: she acquired a repertoire, instructed by Mme. Sembrich. She has sung with leading orchestras of this country, in recitals, and in concerts with Mr. Emilio de Gogorza. She now sings for the first time in Boston.

"AH! LO SO, PIÙ NON M' AVANZA" ("ACH ICH FÜHL'S, ES IST VERSCHWUNDEN"), FROM "IL FLAUTO MAGICO," ACT II., No. 17.

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Ah! lo so più non m' avanza,
 Che lagnarmi ognòr così,
 Ho perduta la speranza
 Di tornar felice un dì.
 Ah! per te se invan degg' io
 Pianger sempre e sospirar;
 Più pietosa al pianto mio
 Tronchi morte il mio penar.

Ach ich fühl's, es ist verschwunden,
 Ewig hin mein ganzes Glück,
 Ewig hin der Liebe Glück,
 Nimmer kommt ihr' Wonnestunden
 Meinem Herzen mehr zurück.
 Sieh', Tamino, diese Thränen
 Fliessen, Trauter, dir allein,
 Fühlst du nicht der Liebe Sehnen
 So wird Ruh' im Tode sein.

Ah! I feel that my happiness is gone forever, gone the happiness of love. Never will the joyous hours return to my heart. See, Tamino, these tears flowing, beloved, for thee alone; if thou dost not feel love-longing, there is rest for me only in death.

"Die Zauberflöte," libretto by Emanuel Johann Schikaneder (based on Wieland's story "Lulu, or the Enchanted Flute," with the assistance of an actor Gieseke), music by Mozart, was produced at the Auf der Wieden Theatre, Vienna, on September 30, 1791, about two months before the death of Mozart. He conducted the first two performances.

Anna Gottlieb was the first Pamina. Born at Vienna in 1774, she took the part of Barberina in the first performance of "Le Nozze di Figaro" (May 1, 1786). Schikaneder then engaged her for his theatre. In 1792 she went as leading singer to the Leopold-



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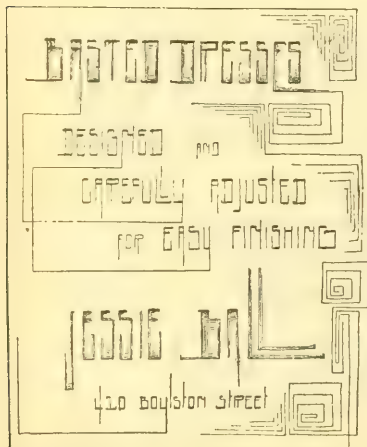
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stadt Theatre. She took part in the Mozart Festival at Salzburg in 1842; in the Jubilee of 1856 at Vienna; she died soon thereafter.

The first performance of "The Magic Flute" in Boston (January 11, 1860) was in Italian, as it was in London (May 25, 1819). At the Boston Theatre, Mme. Colson took the part of Astrifiammente (The Queen of Night); Mme. Gazzaniga, Pamina; Stigelli, Tamino; Junca, Sarastro.

The first performance in Boston in German was on October 18, 1864: Johanna Rotter, The Queen of Night; Lizzie Eckhardt, Pamina; Himmer, Tamino; Karl Formes, Sarastro.

Apparently the first performance in the United States was in English at the Park Theatre, New York, on April 11, 1833.

* *

Andante, G minor, 6-8. The accompaniment is scored for one flute, one oboe, one bassoon, and strings.

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(Born at Dieuze, France, June 25, 1860 ; now living in Paris.)

Louise, having left her home, is living with Julien on the Butte de Montmartre. At the beginning of the third act, Julien, sitting in the little garden of their house with book in hand, is plunged in happy meditation. Louise, leaning on the railing on the steps, looks at him lovingly.

Depuis le jour où je me suis donnée, toute fleurie semble ma destinée. Je crois rêver sous un ciel de féerie, l'âme encore grisée de ton premier baiser! Quelle belle vie! Mon rêve n'était pas un rêve! Ah! je suis heureuse! L'amour étend sur moi ses ailes! Au jardin de mon cœur chante une joie nouvelle! Tout vibre, tout se réjouit de mon triomphe! Autour de moi tout est sourire, lumière et joie! et je tremble délicieusement au souvenir charmant du premier jour d'amour! Quelle belle vie! ah! je suis heureuse! trop heureuse . . . et je tremble délicieusement au souvenir charmant du premier jour d'amour!

Since the day that I first gave myself unto you, my destiny seems all in bloom. I seem to be dreaming under a fairy sky, with soul still intoxicated by your first embrace! What a beautiful life! My dream was not a dream! Ah! I am happy! Love stretches over me his wings. A new joy sings in the garden of my heart! Everything is astir, everything rejoices with my triumph. Around me all is laughter, light and joy, and I tremble deliciously at the charming remembrance of the first day of love. What a beautiful life and what happiness! I am too happy . . . and I tremble deliciously at the charming recollection of the first day of love.

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"Louise," a musical romance in four acts and five scenes, libretto and music by Charpentier, was produced at the Opéra-Comique, Paris, February 2, 1900. The chief singers were M. Maréchal, Julien; M. Fugère, the Father; Mlle. Riota, Louise; Mme. Deschamp-Jehin, the Mother; Mlle. Tiphaine, Irma.

"Louise" was produced in Boston by Mr. Hammerstein's Manhattan Opera House Company at the Boston Theatre, April 5, 1909. The chief singers were Miss Mary Garden, Mme. Doria, Miss Zeppelli, Charles Dalmorès, Charles Gilibert. Cleofonte Campanini conducted.

The opera was performed at the Boston Opera House for the first time on December 18, 1912. The chief singers were Mmes. Edvina, Gay, Barnes; Messrs. Clément and Marcoux. Mr. Caplet conducted.

"Depuis le jour" has been sung at concerts of the Boston Symphony Orchestra in Boston by Alma Gluck, October 7, 1911; Maggie Teyte, January 25, 1913.

Mme. Marie Decca sang this air with pianoforte accompaniment in Steinert Hall on December 11, 1900.



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(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, and ended in the Rue Pirouette; it was known for a time in the seventeenth century as the Rue des Toilières. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which Molière is said to have been born. A tablet in commemoration of this birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; he was obliged to do all manner of drudgery to support himself. He composed songs, read proofs, ar-

* Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1884), give 5 as the number of Molière's birth-house.

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ranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's "Faust,"' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in a "cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. This music was intended for performance

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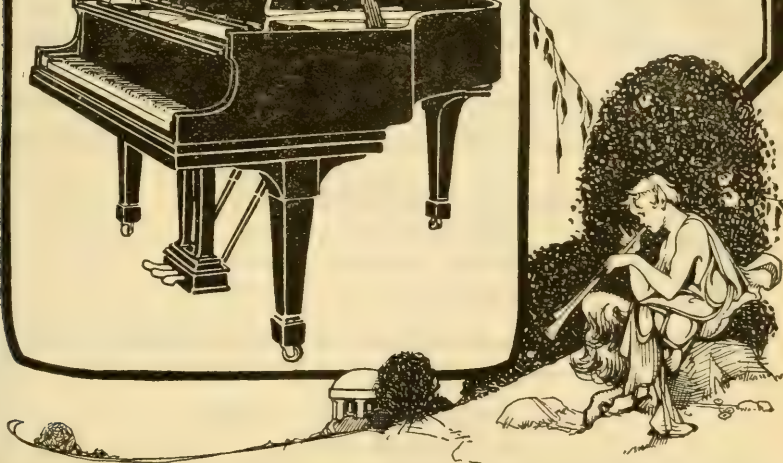
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at Leipsic, where Wagner's sister, Johanna Rosalie (1803-37), the play-actress, as Gretchen, was greatly admired.*

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story. "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette Musicale* of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

* Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This gruesome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.



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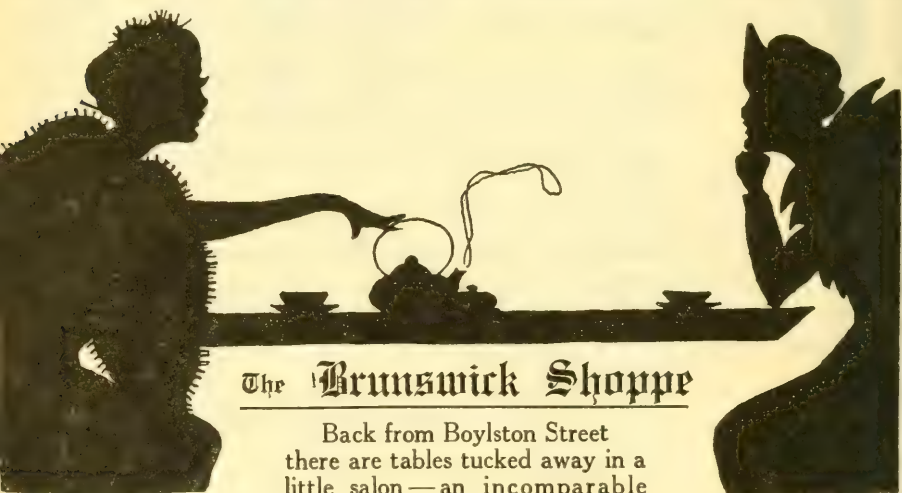
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Now the *Gazette Musicale* of March 22, 1840, spoke of Wagner's remarkable talent. It said that the overture obtained "unanimous applause"; it added, "We hope to hear it very soon"; but it did not give the title of the overture.

Glaserapp says in his *Life of Wagner* that this overture was not "Faust," but the "Columbus" overture, which was written for Apel's play in 1835, and performed that year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. It was performed in Paris, February 4, 1841, at a concert given by the *Gazette Musicale* to its subscribers.

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. The programme was as follows: overture to Goethe's "Faust" (Part I.), Wagner; "The First Walpurgis Night" ballad for chorus and orchestra, poem by Goethe, music by Mendelssohn; "Pastoral" Symphony, Beethoven. Wagner conducted it. The work was called "Berliozian programme music": and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success August 19, 1844. A correspondent of the *Berlin Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre



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Wagner's purpose was to portray in music a soul "awearry of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." This purpose is clearly defined in the letters of Wagner to Liszt and Uhlig.

Wagner wrote to Liszt from Zürich (January 19, 1855), and congratulated him on the completion of his "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be:—

Der Gott, der mir im Busen wohnt,
Kann tief mein Innerstes erregen;
Der über allen meinen Kräften thront,
Er kann nach aussen nichts bewegen;
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verhasst!

but I shall not publish it in any case."



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This motto was retained. Englished by Charles T. Brooks, it runs:—

The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control
Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed-for rest.

The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zürich. Wagner conducted, and had the intention of dedicating the overture to Mathilde Wesendonck. He concluded that the motto would depress her. So he sent her the score with these words inscribed: "R. W. Zurich Jan. 17, 1855 in memory of his dear Wife,"—*zum Andenken S(einer) l(ieben) F(rau)!*

The manuscript score of the original edition is in the Liszt Museum at Weimar. The manuscript of the revised edition is, or was until a very recent date, at Wahnfried in Bayreuth.

The first performance of the overture in Paris was at a Pasdeloup concert, March 6, 1870.

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players.

The first performance of the overture in New York was by the Philharmonic Society, Mr. Eisfeld conductor, January 10, 1857.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

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The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. *Sehr gehalten* (*Assai sostenuto*), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered by the violoncellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. *Sehr bewegt* (*Assai con moto*), D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form. It is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached the cry of the wind instruments is again heard. There is a long development in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

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SATURDAY EVENING, FEBRUARY 12, at 8 o'clock

Schumann Symphony No. 2 in C major, Op. 61
I. Sostenuto assai; Allegro ma non troppo.
II. Scherzo: Allegro vivace: Trio (1), Trio (2).
III. Adagio espressivo.
IV. Allegro molto vivace.

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II. The Bull Fight.
III. Entrance of the Dwarf—The Fatal Dance—The Tragedy—The End.

Beethoven Concerto No. 3 in C minor for Pianoforte and Orchestra, Op. 37
I. Allegro con brio.
II. Largo.
III. Rondo: Allegro.

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There will be an intermission of ten minutes after the symphony

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Wednesday evening, April 27, 1921

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 I. Sostenuto assai; Allegro ma non troppo.
 II. Scherzo: Allegro vivace: Trio (1), Trio (2).
 III. Adagio espressivo.
 IV. Allegro molto vivace.

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 Overture to Act I—Jourdain the Bourgeois.
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 The Fencing Master.
 Entrance and Dance of the Tailors.
 The Minuet of Lully.
 Introduction to Act II (Intermezzo);
 Dorantes and Dorimène—Count and Countess.
 Entrance of Cleonte.
 The Dinner; (Music at Table and Dance of the Young Kitchen Servants). See page 864.
 (Piano, Mr. DeVoto)

Beethoven Concerto No. 3 in C minor for Pianoforte and Orchestra, Op. 37
 I. Allegro con brio.
 II. Largo.
 III. Rondo: Allegro.

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The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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SYMPHONY IN C MINOR, No. 2, Op. 61 ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

In October, 1844, Schumann left Leipsic, where he had lived for about fourteen years. He had given up the editorship of the *Neue Zeitschrift* in July. He had been a professor of pianoforte playing and composition at the Leipsic Conservatory from April, 1843. A singularly reserved man, hardly fitted for the duties of a teacher, without pupils, he was in a highly nervous condition, so that his physician said he should not hear too much music; a change of scene might do him good.

Schumann therefore moved to Dresden. "Here," he wrote in 1844, "one can get back the old lost longing for music; there is so little to hear. This suits my condition, for I still suffer very much from my nerves, and everything affects and exhausts me directly." He lived a secluded life. He saw few, and he talked little. In the early eighties they still showed in Dresden a restaurant frequented by him, where he would sit for hours at a time, dreaming day-dreams. He tried sea-baths. In 1846 he was exceedingly sick, mentally and bodily. "He observed that he was unable to remember the melodies that occurred to him when composing, the effort of invention



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fatiguing his mind to such a degree as to impair his memory." When he did work, he applied himself to contrapuntal problems.

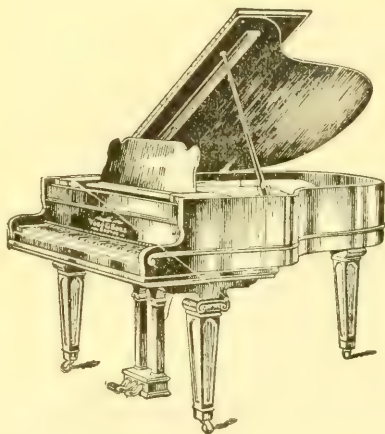
The Symphony in C major, known as No. 2, but really the third,—for the one in D minor, first written, was withdrawn after performance, remodelled, and finally published as No. 4,—was composed in the years 1845 and 1846. Other works of those years are four fugues for pianoforte, studies and sketches for pedal piano, six fugues on the name of Bach for organ, intermezzo, rondo, and finale to "Fantasie" (published as Concerto, Op. 54), five songs by Burns for mixed chorus, four songs for mixed chorus, Op. 59, and a canon from Op. 124. The symphony was published, score and parts, in November, 1847.

The symphony was first played at the Gewandhaus, Leipsic, under Mendelssohn's direction, on November 5, 1846.* The first performance in Boston was at a concert of the Harvard Musical Association, March 1, 1866. The Philharmonic Society of New York performed it as early as January 14, 1854.

Schumann wrote from Dresden on April 2, 1849, to Otten,† a

* The first part of the programme included the overture, an aria, and the finale of Act II. of "Euryanthe" and the overture and finale of Act II. of "William Tell." The latter overture made such a sensation under Mendelssohn's direction that it was imperiously redemanded. The symphony, played from manuscript, pleased very few. Some went so far as to say that the demand for a second performance of Rossini's overture was a deliberate reflection on Schumann, whose symphony was yet to be heard.

† George Dietrich Otten, born at Hamburg in 1806, showed a marked talent for drawing, which he studied, as well as the pianoforte and the organ; but he finally devoted himself to music, and became a pupil of Schneider at Dessau (1828-32). He taught at Hamburg, and led the concerts of the Hamburg Musik-Verein, which he founded, from 1855 to 1863. In 1883 he moved to Vevey, Switzerland.



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writer and conductor at Hamburg, who had brought about the performance of the symphony in that city: "I wrote the symphony in December, 1845, when I was still half-sick. It seems to me one must hear this in the music. In the Finale I first began to feel myself; and indeed I was much better after I had finished the work. Yet, as I have said, it recalls to me a dark period of my life. That, in spite of all, such tones of pain can awaken interest, shows me your sympathetic interest. Everything you say about the work also shows me how thoroughly you know music; and that my melancholy bassoon in the adagio, which I introduced in that spot with especial fondness, has not escaped your notice, gives me the greatest pleasure." In the same letter he expressed the opinion that Bach's Passion according to John was a more powerful and poetic work than his Passion according to Matthew.

And yet when Jean J. H. Verhulst of the Hague (1816-91) visited Schumann in 1845, and asked him what he had written that was new and beautiful, Schumann answered he had just finished a new symphony. Verhulst asked him if he thought he had fully succeeded. Schumann then said, "Yes, indeed, I think it's a regular Jupiter."

* * *

There is a dominating motive, or motto, which appears more or less prominently in three of the movements. This motto is proclaimed at the very beginning, *Sostenuto assai*, 6-4, by horns, trum-

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pets, alto trombone, pianissimo, against flowing counterpoint in the strings. This motto is heard again in the finale of the following allegro, near the end of the scherzo, and in the concluding section of the finale. (It may also be said here that relationship of the several movements is further founded by a later use of other fragments of the introduction and by the appearance of the theme of the adagio in the finale.) This motto is not developed: its appearance is episodic. It is said by one of Schumann's biographers that the introduction was composed before the symphony was written, and that it was originally designed for another work. The string figure is soon given to the wood-wind instruments. There is a crescendo of emotion and an acceleration of the pace until a cadenza for the first violins brings in the allegro, *ma non troppo*, 3-4. The first theme of this allegro is exposed frankly and piano by full orchestra with the exception of trumpets and trombones. The rhythm is nervous, and accentuation gives the idea of constant syncopation. The second theme, if it may be called a theme, is not long in entering. The exposition of this movement, in fact, is uncommonly short. Then follows a long and elaborate development. In the climax the motto is sounded by the trumpets.

The scherzo, *Allegro vivace*, C major, has 2-4 two trios. The scherzo proper consists of first violin figures in sixteenth notes, rather simply accompanied. The first trio, in G major, 2-4, is in marked contrast. The first theme, in lively triplet rhythm, is given chiefly to wood-wind and horns; it alternates with a quieter, flow-



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ing phrase for strings. This trio is followed by a return of the scherzo. The second trio, in A minor, 2-4, is calm and melodious. The simple theme is sung at first in full harmony by strings (without double-basses) and then developed against a running contrapuntal figure. The scherzo is repeated, and, towards the close, trumpets and horns loudly sound the motto.

William Foster Apthorp contributed an interesting personal note concerning the scherzo. "The late Otto Dresel once told me a curious fact about this trio. When, as a boy, he was studying under Mendelssohn, in Leipsic, he happened to be left alone one day in Mendelssohn's study. While mousing around there with a boy's curiosity, he espied on a desk a MS. score that was not in Mendelssohn's handwriting. It turned out to be the MS. of Schumann's C major symphony—then unknown, save to the composer and a friend or two; it had evidently been sent to Mendelssohn to look over. Dresel, much interested in his unexpected find, forthwith began to read the score and had time to read it through and replace it where he had found it before Mendelssohn returned. He told me that, curiously enough, the triplet theme of the first trio of the Scherzo was exposed and carried through *by the strings alone*. Yet when, some weeks later, he heard the symphony rehearsed at the Gewandhaus, this theme was played by the wood-wind and horns, just as it stands now in the published score. Dresel thought it pretty plain that Schumann transferred this theme from the strings to the wind on Mendelssohn's advice. It was not uncharacteristic

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of Schumann's greenness in orchestral matters at the time that he should not have thought of giving the theme to the wind—after the carnival of the violins in the Scherzo proper—without being prompted thereto by his friend.”

The third movement, Adagio espressivo, 2-4, is the development of an extended cantilena that begins in C minor and ends in E-flat major. Violins first sing it; then the oboe takes it, and the song is more and more passionate in melancholy until it ends in the wood-wind against violin trills. This is followed by a contrapuntal episode, which to some is incongruous in this extremely romantic movement. The melodic development returns, and ends in C major.

The finale, Allegro molto vivace, C major, 2-2, opens after two or three measures of prelude with the first theme of vigorous character (full orchestra except trombones). This is lustily developed until it reaches a transitional passage, in which the violins have prominent figures. All this is in rondo form. The second theme is scored for violas, violoncellos, clarinets, and bassoons, while violins accompany with the figures mentioned. This theme recalls the opening song of the adagio. A new theme, formed from development of the recollection, long hinted at, finally appears in the wood-wind, and is itself developed into a coda of extraordinary length. Figures from the first theme of the finale are occasionally heard, but the theme itself does not appear in the coda, although there is a reminiscence of a portion of the first theme of the first movement. The motto is sounded by the brass. There is a second exultant climax, in which the introductory motive is of great importance.

This symphony, dedicated to Oscar I., King of Sweden and Norway, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.



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SUITE FROM THE MUSIC FOR MOLIERE'S "LE BOURGEOIS GENTILHOMME"
("DER BÜRGER ALS EDELMANN") RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living.)

Henry T. Finck in his readable and valuable book "Richard Strauss: The Man and his Works" (Boston, 1917) informs us that Max Reinhardt had aided Strauss and Hugo von Hofmannsthal, playwright, and the librettist of Strauss's "Elektra," in staging their opera "Rosenkavalier" at the Dresden Opera House (January 26, 1911). "Out of gratitude to him, they determined to combine a play with an opera. The play chosen was Molière's 'Bourgeois Gentilhomme.'"

On April 24, 1912, at Garmisch, Strauss completed the music for the comedy, the opera "Ariadne auf Naxos," and the burlesque which were to be performed on the stage at Jourdain's house. He at first purposed to write music that would occupy only twenty minutes. He had in mind for his chief singers Mmes. Jeritza and Hempel and the tenor Jadlowker, all of the Berlin Royal Opera House.

Reinhardt supplied the stage decorations and the costumes, while Strauss himself conducted the first public performance, which was given at the Little House, Stuttgart, on October 25, 1912.

The part of Zerbinetta was taken by Margarethe Siems of the Dresden Opera. She took the place of Frieda Hempel, who was suddenly indisposed. Victor Arnold took the part of Jourdain.

The orchestra was composed of thirty-six musicians, all of first-rate ability. "Very novel effects," wrote Arthur M. Abell, the Berlin correspondent of the *Musical Courier*,—at the first performance violinists that owned old Italian violins were engaged, four of the instruments were by Stradivari,—"very novel effects were produced by a new invention, a harmonium with wood-wind and horn effects,

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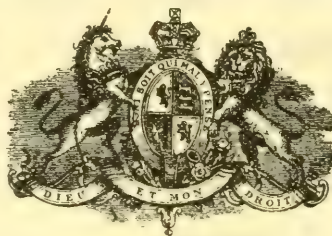
by virtue of which the thirty-six musicians often seemed augmented to seventy. A pianoforte and a celesta added to the strange tonal combinations." The brilliant pianoforte solo during the fencing scene was played by Max Pauer.*

Mr. Abell's description of the comedy and opera is quoted by Mr. Finck:—

Molière's play though good old French comedy of its kind is of no especial interest to-day, particularly in Hofmannsthal mutilation. One Jourdain, a *bourgeois* of unusually common origin, after making a fortune in trade, has installed himself in a sumptuous home and is surrounded by a host of servants and all the external evidences of wealth. The boorish but good-natured simpleton longs for the polished manners and the allurements of aristocracy. He takes lessons in dancing, singing, fencing, and philosophy; he also becomes an art Mæcenas and furthers a young musical genius, the composer of "Ariadne auf Naxos." Jourdain is in love with the Marquise Dorimene, a charming widow, and he gives a dinner in her honor. Count Dorantes, a courtly but reprobate nobleman, in return for many financial favors at the hands of Jourdain, induces the marquise to accept the invitation by leading her to believe that it is he who is giving the affair for her at Jourdain's house. For the entertainment of his two guests, after the dinner, Jourdain has engaged two troupes of singers who are to present the opera "Ariadne auf Naxos" and the burlesque "The Unfaithful Zerbinetta and Her Four Lovers." Both works have been composed by Jourdain's protégé, mentioned above. The music played during the repast is a very clever symphonic poem in miniature, illustrating, chiefly with reminiscences, the different courses. While the Rhine salmon is being served, the orchestra plays snatches from "Rheingold," and during the roast mutton the bleating of the sheep from "Don Quixote" is

* Max Pauer played for the first time in Boston at a concert of the Boston Symphony Orchestra, February 15, 1913 (Mendelssohn's Concerto for pianoforte, No. 1, G minor). It was the first performance of this concerto at these Symphony concerts.

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heard. The banquet is interrupted by the unexpected appearance of Jourdain's wife, who makes a violent scene. The disgusted marquise would leave the house, but is detained by the count for a time. Jourdain finds it necessary, however, to curtail his program, so he orders the composer to combine his two works and to give them simultaneously. The young apostle of the Muse is in despair, but there is no help for him, and the changes are quickly made.

Now comes the opera itself, with Jourdain, his two guests, the young composer and his teacher as audience. Here we have a stage within a stage. Hofmannsthal has made a free and by no means interesting use of the mythological story of Ariadne, who has been deserted by Theseus and left on the desert island of Naxos. She sings her despair and longs for death. In vain do her three companions, the singing nymphs, endeavor to console her. The sudden entrance of Zerbinetta and her lovers transports us from the tragic to the ludicrous. Finally the god Bacchus appears, wins Ariadne's love, and transports her to realms of eternal bliss.

Mr. Finck says of Zerbinetta's aria:—

The two most novel and interesting things about the "Ariadne" music are the size and make-up of the orchestra, and the introduction of colorature—florid song of the floridest kind in a Strauss opera, of all places in the world! Zerbinetta has an ornamental aria which fills no fewer than twenty-four pages of the printed piano score—an aria which, in the words of Mr. Abell, "brings back to us the palmy days of Rossini, Donizetti, and Meyerbeer; but the difficult fireworks of the vocal part are accompanied by arabesques in the orchestra of ravishing effect such as those masters of a past epoch never dreamed of in their boldest flights of fancy. This aria calls for an extraordinary colorature singer who can take high F-sharp."

(This aria was sung in Boston at a concert of the Boston Symphony Orchestra on November 23, 1917, by Miss Mabel Garrison.)

At a supper after the first performance at Stuttgart, Strauss re-

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ferred to the play-opera as "an artist's dream." It is said that the play-opera was "pitchforked onto the stage of the new opera house before it had been definitely arranged or properly rehearsed." The London Times of November 2, 1912, said in its report: "No doubt the actual time occupied seriously handicapped Strauss, and prevented him from securing a satisfactory balance by musical links and explanations. As it was, the play was considerably cut down even before the full rehearsal and the first performance. At the rehearsal the charming duet of the shepherd and shepherdess presented to Jourdain in the first act of the play was left out; it was put back in the performance and some of the spoken dialogue sacrificed in its place. Moreover, the acting version of the scene in which the musicians consult about the simultaneous presentation of the opera and the *Nachspiel*, which is entirely Hofmannsthal's own, was quite different from that given in the printed libretto. The latter is considerably longer, and was supposed to take place before the curtain of the operatic stage, the players all hurrying onto the stage at the approach of Jourdain and his friends and the opera beginning immediately, but in practice there was an interval between this scene, which took place in the banqueting-room, and the opera itself. The change, of course, served to disintegrate the scheme still further."

The critics, according to Mr. Finck, were invited for the final rehearsal, not for the first public performance; and before the rehearsal began, the critics were asked to read a placard hung up in the foyer. This placard requested them not to write reports

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until after the third performance. This was considered one of Strauss's jokes: "an exhibition of humor about on a level with his musical quotations from Wagner's 'Rheingold' and his own 'Don Quixote' while the Rhine salmon and the mutton are served at the banquet."

The tickets for the first performance had been sold *en bloc*, to be resold by the house of Wertheim in Berlin. The price for the first three performances was fifty marks—but after the first performance the tickets were sold for thirty, then twenty-five, and at last for fifteen marks.

After the public rehearsal there were numerous cuts, for the play was too long.

Strauss remodelled the work. He said of the new version:—"Molière's comedy has been entirely eliminated, and the erstwhile interlude in dialogue form, which represented the transition from the comedy to the opera, I have set to music and elaborated considerably. This interlude, which Hugo von Hofmannsthal has also subjected to a literary revision, is intended to represent the tragedy and tragi-comedy of the youthful composer dependent on a Mæcnas, singers, and lackeys, similar to the youthful Mozart in the beginning of his glorious career. And so the young composer has become the leading figure, vocally as well as dramatically, for the creation of which my friend and colleague, Leo Blech, is to be essentially credited. It was acting upon his advice that I composed the female voice for this youth. The rôle of the ballet master has also been

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rearranged and elaborated and is written for a tenor. Furthermore, I have tried a new experiment, transforming the secco-recitatives into smaller musical numbers. The finale has also been altered, the humorous satirical epilogue being eliminated so that the opera is concluded with the duet between Ariadne and Bacchus."

Zerbinetta's aria was shortened.

The first performance of the revised version was at the Royal Theatre, Berlin, February 27, 1913. Hermine Bosetti took the part of Zerbinetta; Mme. Hafgren-Waag, Ariadne; Sommer, Bacchus; Mme. Easton, Echo. Leo Blech conducted.

The original version was produced in London at His Majesty's Theatre, May 27, 1913. The adaptation of Molière's comedy was made by W. Somerset Maugham and entitled "The Perfect Gentleman." Sir Herbert Tree took the part of M. Jourdain; Hermine Bosetti, that of Zerbinetta; Phyllis Neilson-Terry, Dorimène. In the opera, Eva von der Osten and later Theo Drill-Orridge took the part of Ariadne. Otto Marak and later Robert Hull took the part of Bacchus. Apropos of this performance, Tree wrote the following letter to the editor of the *Daily Telegraph* of May 7, 1913:—

"SIR—I shall be glad if you will afford me an opportunity of making public the precise facts as to the production of Dr. Strauss's opera in connection with Molière's comedy of 'Le Bourgeois Gentilhomme.'

"Fate is full of coincidences. More than a year ago I invited Mr. Somerset Maugham, the dramatist, to do an English version of Molière's master-work, 'Le Bourgeois Gentilhomme.' To this proposal Mr. Maugham gave his ready assent, and chose for his title 'The Perfect Gentleman.' Molière's comedy has, I believe, never

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been played publicly in England except by the late Monsieur Coquelin, so long associated with the Comédie Française. It was my intention to play the part of M. Jourdain, of which Molière himself was the original impersonator at the Court of Louis XIV.

"Meantime, Dr. Richard Strauss had been diverting himself by composing the incidental music to a German version of 'Le Bourgeois Gentilhomme,' to which he added an opera called 'Ariadne in Naxos,' the libretto of which was written by the German dramatist, Hugo von Hoffmansthal. The opera was to be a sort of musical epilogue, to be presented by Monsieur Jourdain to his guests at the conclusion of the play.

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*
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Molière's comedy-ballet in five acts, in prose, interspersed with entrées and dances, was first performed at Chambord, on October 14, 1670. It was also played in Paris on November 29 that year. The music was by Jean Baptiste (de) Lully, who took the part of Muphti, but under the pseudonym of Chiacchierone. The part of Nicole was taken by Mlle. Beauval, although Louis XIV. protested before the performance and wished another actress. It is said that Mlle. Molière was portrayed in the play as Lucile. The King after the second performance said to Molière: "I did not speak about your piece at the first performance, because I thought I might have been seduced by the manner in which it was played; but, truly, Molière, you have done nothing that has diverted me more. Your play is excellent." Lully wore a strange and wonderful costume. The cos-

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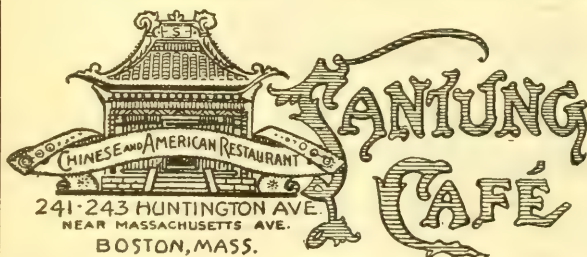
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tumes alone cost 12,000 livres (about \$30,000); the whole Court production about four times as much.

In 1852, when the play was revived in Paris for the Molière Festival, Lully's music was played, revised by Jules Cohen. For performances in 1876 at the Gaité Theatre, Paris, beginning January 23, J. B. Wekerlin worked out the figured bass. Jules Danbé conducted. On October 5, 1912, at the Odéon in Paris, Lully's score was used without cuts of any sort. Emile Bretonneau conducted. Mlle. Mastio of the Opéra-Comique was the singer.

Paër's "La Testa riscaldada," a "*farsa giocosa*," said to be based on Molière's comedy, was produced at Venice, on January 20, 1800. Operas with the same title were written by Franc. Gnecco (about 1800) and Stev. Pavesi (about 1810).

*
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*

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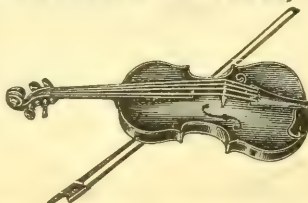
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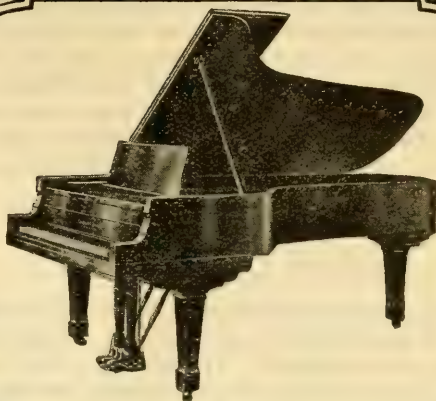
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* * *

MENUET AND COURANTE

The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps,—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as “a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances.” Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

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spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour,' and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called 'les âmes des pieds.'" Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—“a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet.”

The learned Johann Mattheson was of the opinion that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. A dance of noble dames with powder and patches and of men renowned for grace and gallantry, it was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels. It is said—but erroneously—that Haydn was the first to introduce the minuet into the Symphony. The dance is found in the larger symphonies of Gossec, who wrote and published symphonies before Haydn had composed his first. There is a minuet

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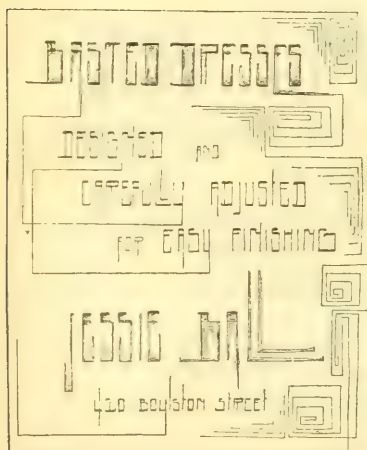
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in the Symphony in D major by George Matthias Monn, of Vienna, written not later than 1740. (For a discussion of the minuet in the early symphonies see "Mozarts Jugendsinfonien," by Detlef Schultz, Leipsic, 1900.)

When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: "They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour: first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and violoncello. The minuets were more like the Polish ones than ours or those of Italy."

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet,* and the Court.

* The song known as Minuet d'Exaudet—the words are from Favart's comedy, "La Rosière de Salency"—was sung in Boston at a Symphony concert by Mr. Charles Gilibert, April 4, 1903. It was sung here by Mme. Blanche Marchesi, January 21, 1899.

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The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage. It is said that the "Menuet de la cour" was danced for the first time in New York since the days of Washington at an entertainment given for charity in the Academy of Music in February, 1876.

For a minute description of the steps of minuets, ancient and modern, see G. Desrat's "Dictionnaire de la Danse," pp. 229-246 (Paris, 1895).

* * *

The courante (Italian corrente)—there are also the forms courante and coranta—was an old French dance known since the middle of the sixteenth century. Jean Tabourot (1519-95), who wrote under the name Thoinot-Arbeau "Orchesographie" (1589), a curious book about the dance, described the courante: "When I was young, the courante took the form of a game or ballet; three young men chose three girls, and, placing themselves in a row, the first danced with his partner, and then led her to the other end of the room, returning alone to his companions; the second did the same; then the third; and when the third returned, the first went to fetch back his partner, making desperate signs of love; the damosel refused him her hand, or turned her back upon him; the young man then returned to his place, pretending to be in despair. The two others did the same. At last they all went together to their damosels, each one to his own, kneeling down and begging, with clasped hands, for mercy. The three damosels then yielded, and all danced the courante together."



The advertisement graphic is enclosed in a double-line border. On the left, the word "Foss" is written in a large, bold, cursive script. A thick, dark diagonal line cuts across the lower part of the "Foss" text. To the right of this text is a crest featuring a fleur-de-lis in the center, with the word "FLOSS" arched above it and "BOSTON" arched below it. A ribbon banner at the bottom of the crest reads "SUPER OMNIA". Below the "Foss" text and the diagonal line, the word "Chocolates" is written in a bold, serif font. Underneath "Chocolates" is the text "BOSTON-WINONA" in a smaller, all-caps serif font. At the very bottom of the graphic, the phrase "The Ultimate in Candy" is written in a large, bold, serif font.

It was a Court rather than a popular dance, and it varied from time to time. In the sixteenth century it had the nature of a pantomime intended at the beginning of a ball to show the grace of the dancer. Morley describes the dance of 1597; speaking of the branle, he says: "More light be the voltes and courantes, which being both of a measure are notwithstanding danced after sundrie fashions—the volte rising and leaping, the courante travising and running." Yet there were stately, solemn courantes. Louis XIV., it is said, favored the courante and danced it better than any one else. Madame de Sévigné danced it at the "fête des États de Bretagne."

Littre says: "The courante began with bows and curtesies after which the dancer and his partner performed a step of the courante, or rather a set figure, which formed a sort of elongated ellipse. This step was in two parts: The first consisted in making a *plié relevé*; at the same time bringing the foot from behind into the fourth position in front by a *pas glissé* (that is, sliding the foot gently forward along the floor); the second consists of a *demi-jeté* with one foot, and a *coupé* with the other foot. This shows that the courante was rather a march or walk, full of stately poses, than a dance, for the feet never left the floor." The courante step, it is said, was very like that of the minuet.

In England the courante appears to have been in Tudor times a lively dance; it was often mentioned with the galliard.

Desrat (1895) describes the dance as a slow one, with the dancers' feet always on the floor. "It was performed by a single couple to a

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slow and binary measure; it was reserved for persons of high lineage, who in their glidings sought to display their gracefulness and prove their titles of old nobility by a haughty bearing, an exaggerated throwing out of chest and holding of head." But the learned Professor Desrat admits that little is known about the steps and the precise character of the dance. On the other hand the "Temps de Courante," a dance, was taught in the Paris Conservatory of Dancing, and, no doubt, is to-day. "Despite its dash, it never produces on the stage the effect that skilful dancers had a right to expect; it is too slow and prosy."

The fantastical Mattheson in his "Kern melodischer Wissenschaft" (1737) discusses the courante under four heads: the courante for dancing, for the clavier or the lute, for the violin, and for singing. For dancing he knew only 3-2 time. As a piano piece greater liberty was allowed the courante; for the violin still more, though the springings and leapings should be gentle and delicate. The vocal courantes closely resembled the dance in the matter of tempo. The masterpieces for the lute, especially in France, were in courante form. Mattheson then says that in the courante is all that is manly; the full expression of longing, of "sweet hopefulness." "Because no one has said this, or may hardly have thought it, many will



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think that I sought something in these things that are not to be found there, but have just come into my own brain." To prove his assertion, he quotes in notation a courante tune and points out all the qualities named above (pp. 120, 121). Earlier in the book he says that the courante expresses a state of mind based on "delicate hopefulness": "I do not say this of any Italian corrente." As a dance the courante at the beginning of the seventeenth century stood in relation with the allemande, but at the beginning of the eighteenth century the two became old-fashioned, out of date. The courantes of the grand Couperin preserve in a measure the old form. Even in the middle of the eighteenth century there were "quick" courantes, foretelling the type of "leaping" dances. In instrumental music the courante, in 3-2 time, was often distinguished by a predominance of dotted notes. It consisted of two parts; each one was repeated. "A special peculiarity of the courante is that the last bar of each part, in contradiction of the time signature, is in 6-4 time." The Italian corrente consisted chiefly of running passages. It was in triple time, 3-8 or 3-4, and a rapid allegro. There was still another courante, unlike the two, except that it was in triple time and consisted of two parts, each one of which was repeated. Handel's courantes are of this nature as a rule; while Couperin and Bach, who was greatly influenced by Couperin, used chiefly the French form.

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Lully's music to "Le Bourgeois Gentilhomme" was published in a reduced form for voice and pianoforte, edited by J. B. Wekerlin. The menuet in Act II., No. 5 (E-flat major, 3-4), was sung by the dancing-master, a tenorino:—

La, la, la, etc.
En cadence, s'il vous plaît.
La, la, la, la.
La jambe droite
La, la, la.
Ne remuez point tant la tête.
La, la, la.
Vos deux bras sont estropiés,
La, la, la.
Haussez la tête,
Tournez la pointe du pied en dehors!
Redressez votre corps!

Only the song is in Lully's score, and it is "more than probable" that the dancing-master sang without accompaniment. Wekerlin wrote that there should be no accompaniment of this minuet in the performance of the comedy.

Other dances in Lully's score are: In the movement of sarabande, gaillarde, Canaries (Act I., No. 4); Dances by Turks (Act IV., No. 9); Chaconne in the time of a minuet; Menuet; Menuet pour les hautbois Poitevins (Act V., No. 15).

Lully employed flutes, oboes, and bassoons in his stage works, but the old scores show only voice parts, stringed instruments and clavecins. Wekerlin for his edition used the score of "Le Bourgeois Gentilhomme" bequeathed to the Paris Conservatory of Music by Philidor the Elder, as the most correct and least incomplete of the scores found in the archives of the Paris Opéra. Wekerlin's arrangement was used at the revival of the comedy in 1876 at the Gaité Theatre, Paris. This arrangement was the first score of Lully's published with pianoforte accompaniment.

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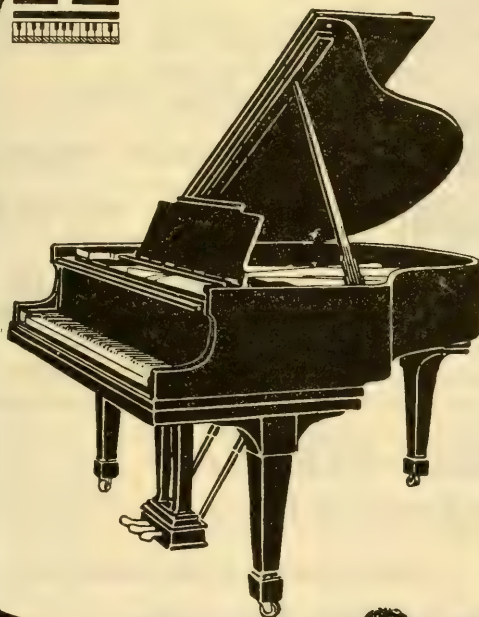
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MISCHA LEVITZKI was born at Krementschug, Russia, in May, 1898. His father, an American citizen, was there with his family on business. The boy attended the public schools of New York. He had learned to play the piano a little in Russia. Friends in New York placed him at the Institute of Musical Art, where he studied for above five years with Sigismond Stojowski. He was then sent to Berlin, where Erno Dohnányi was his teacher. In March, 1914, Mr. Levitzki gave his first public recital in Berlin. In the spring of that year he gave recitals in Antwerp and Brussels. The war broke out; he returned to Berlin, and in the winter of 1914-15 gave recitals there. Afterwards he gave recitals in Leipsic, Vienna, Budapest, where he played with Dohnányi, smaller cities of Germany and Austria-Hungary, and in Christiania. Returning to New York in April, 1916, he gave his first recital there on October 17 of that year.

His first recital in Boston was on October 19, 1916. He gave recitals here on November 27 of that year and on November 10, 1917. On December 27, 1918, he played Saint-Saëns's Concerto in G minor with the Boston Symphony Orchestra. On April 6, 1920, he played with Messrs. Copeland, Ornstein, and Arthur Rubinstein, at an Ampico Reproducing Piano concert in Symphony Hall.



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THIRD CONCERTO FOR PIANOFORTE, OP. 37 . LUDWIG VAN BEETHOVEN

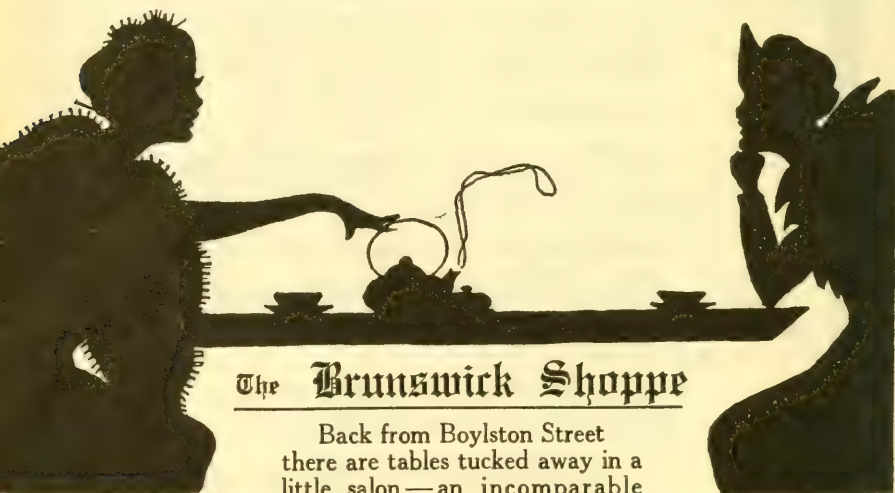
(Born in Bonn on December 16 (?), 1770; died in Vienna, March 26, 1827.)

This concerto in C minor was composed in 1800. The original manuscript bears this title: "Concerto 1800 da L. v. Beethoven." The concerto was contemporaneous with Beethoven's first symphony, the first six quartets for strings, the septet and the oratorio "Christ on the Mount of Olives." When the first edition was published at Vienna late in 1804, the title was in French, and it began "Grand Concerto pour le pianoforte avec Accompagnement de 2 violins," etc.

The first performance in public was probably on April 5, 1803, at a concert given by Beethoven in the Theatre An der Wien, when he played the pianoforte part.

The concerto is dedicated to Prince Louis Ferdinand of Prussia, and the orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and the usual strings.

The work has been characterized as a bridge between the earlier concertos after the manner of Mozart and the later in which Beethoven asserted his individuality; yet in the finale of this con-



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certo there is an enharmonic change (pianoforte solo) that is wholly characteristic of the later Beethoven. As long ago as 1812 Gerber in a catalogue of Beethoven's works described this concerto as "perhaps the highest in this sort of composition which the artistic literature of all masters has to show."

I. Allegro con brio, C minor, 4-4. There is a long orchestral introduction. The bold first subject is announced immediately by strings in unison, and completed by wind instruments. The melodious and Mozartian second subject, E-flat major, is sung by clarinets and first violins. The pianoforte after a flourish gives out the first theme in octaves. The movement is in the orthodox form of the time. Beethoven marked a place for a cadenza, and a cadenza by him exists. It was first published, according to Franz Kullak, in the complete edition of Beethoven's works published by Breitkopf & Härtel about 1861-63. There were editions of the concerto in which the tempo was marked 2-2 instead of 4-4, but this indication was erroneous.

II. Largo, E major, 3-8. The pianoforte, unaccompanied, gives out a broad, melodious theme, which is afterwards taken up by the orchestra and accompanied by florid figuration for the pianoforte.

III. Rondo, Allegro, C minor, C major. The finale opens with

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the first subject, solo for pianoforte, unaccompanied. The second theme, beginning in a piquant strain, turns into a modification of the first motive.

* * *

The programme of the concert on April 5, 1803, included Beethoven's first and second symphonies, this pianoforte concerto in C minor, and the oratorio "Christus am Oelberge." It was intended to perform other compositions, but they were dropped out on account of the length of the concert, which began at six o'clock. No copy of the programme has been preserved. Beethoven raised the prices: he doubled that of the first place, tripled that of the reserved seats, and charged twelve ducats instead of four florins for a box. The concert brought him in 1,800 gulden. There was a rehearsal, beginning at 8 A.M., on the day of the concert, and "it was a terrible one," as Ries wrote, "which lasted two hours and a half, and left Beethoven more or less discontented. The Prince Charles Lichnowsky, who had been present from the beginning, ordered large baskets of bread and butter, cold meat and wine to be brought in. He invited in a friendly manner every one to partake, and all helped themselves with both hands. As a result every-



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body grew good-humored." The review of the concert published in the *Allgemeine Musikalische Zeitung*, May 25, 1803, was very short. No mention was made of the new symphony,—the one in D major,—and the reviewer gave only four lines to the oratorio, which was also performed for the first time, but he reproached Beethoven for having raised the prices. Another critic, the reviewer for the *Zeitung für die Elegante Welt*, reported that the concerto did not wholly please the public, although Beethoven "otherwise is known as an excellent pianist." Seyfried said that Beethoven invited him to turn the leaves of the concerto at the performance. The task was not an easy one, for Seyfried saw only leaves nearly bare of notes. On this or that page were a few cues, helps to the memory, which to him were Egyptian hieroglyphics, "for he [Beethoven] played nearly the whole of the pianoforte part from memory, as he had not had the time to put it fully on paper." Thayer corrected this last statement. The manuscript is dated 1800. When Beethoven had ended an "invisible passage, he would wink at Seyfried to turn the page."

Ries gave an account of the second performance of this concerto. It took place in the Augarten, Vienna, at the end of July, 1804. "Beethoven had given me his fine concerto in C minor while still in MS., that I might make my first public appearance in it as his pupil. I may say that I am the only person who did so appear during his

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lifetime; indeed, besides myself, he acknowledged no other pupil but the Archduke Rudolph. On the occasion in question Beethoven himself conducted, and turned over for me, and probably no concerto was ever more finely accompanied. We had two full rehearsals. I had asked Beethoven to write a cadence for me; but he refused, and told me to make one myself, and he would correct it. He was greatly pleased with what I wrote, and made hardly any alteration; there was, however, one passage in it which, though he liked it much, he thought so hazardous that he told me to alter it, and write another instead. A week before the concert he asked to hear the cadence again. I played it, and failed in the particular passage; upon which he told me again, though somewhat unwillingly, to alter it. I did so, but without being able to please myself; I therefore studied the original most carefully, but could never make myself quite certain of it. At the performance, when we came to the cadence, Beethoven sat down quietly. I could not prevail on myself to choose the easier passage, and when I boldly began the harder one he gave a tremendous jerk with his chair. However, it all went well, and delighted him so that he cried 'bravo!' loudly. This pleased the audience, and gave me at once a position as an artist. He told me afterwards how satisfied he was, but said also, 'How obstinate you are! If you had failed in that passage, I would never have given you a lesson again.' ”*

* Quoted by Mr. Felix Borowski in his excellent programme books for the concerts of the Chicago Symphony Orchestra.

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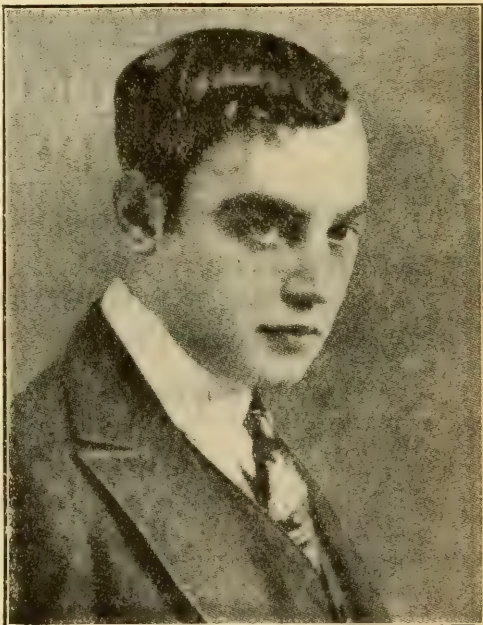
Boston Musical Fund Society, January 19, 1850, G. F. Hayter, pianist. At this concert J. L. Hatton conducted his new overture, "Queen of the Hudson."

Harvard Musical Association: February 8, 1866, Allegro with Moscheles's cadenza, B. J. Lang; February 3, 1870, Alice Dutton, pianist; February 23, 1872, J. C. D. Parker, pianist (cadenza by Moscheles); January 6, 1876, J. C. D. Parker, pianist (cadenza by Parker); December 7, 1876, Julia Rivé, pianist.

Theodore Thomas concert, November 6, 1875, Madeline Schiller, pianist.

Boston Symphony Orchestra, April 21, 1888, Mrs. H. H. A. Beach, pianist (cadenza by Mrs. Beach); February 18, 1911, Ferruccio Busoni; April 16, 1920, Alfred Cortot.

The concerto no doubt has been played at other concerts.



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SATURDAY EVENING, FEBRUARY 19, at 8 o'clock

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- I. Lento; Allegro risoluto.
 - II. Lento.
 - III. Scherzo (Nocturne): Allegro vivace.
 - IV. Andante con moto; Maestoso alla marcia;
Allegro; Maestoso alla marcia;
Epilogue: Andante sostenuto.
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Mozart Concerto in E-flat major for Violin
(Koechel No. 268)

- I. Allegro moderato.
- II. Un poco adagio.
- III. Rondo: Allegretto.

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 - III. Scherzo (Nocturne): Allegro vivace.
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Epilogue: Andante sostenuto.
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Mozart Concerto in E-flat major for Violin
(Koechel No. 268)

- I. Allegro moderato.
 - II. Un poco adagio.
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This symphony was composed in 1912-13. The first performance was at one of F. B. Ellis's concerts in Queen's Hall, London, on March 27, 1914. Geoffrey Toye was the conductor.

On May 4, 1920, the revised version of the symphony was brought out at Queen's Hall, London, at a concert of the British Music Society. Albert Coates conducted. This performance was said to be the fourth. It was also said that the symphony had been "shortened a good deal, particularly at the closes of the movements, on the way."

The first performances in the United States were by the Symphony Society of New York on December 30, 31, 1920. Albert Coates, who conducted, then made his first appearance in this country. The symphony was performed again in New York by the Symphony Society, Walter Damrosch conductor, on January 30, 1921.



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The following description by Mr. Coates of the symphony was published in the bulletin of the Society:—

“The first movement opens at daybreak by the river. Old Father Thames flows calm and silent under the heavy gray dawn, deep and thoughtful, shrouded in mystery. London sleeps, and in the hushed stillness of early morning one hears ‘Big Ben’ (the Westminster chimes) solemnly strike the half-hour.

“Suddenly the scene changes (*Allegro*) ; one is on the Strand in the midst of the bustle and turmoil of morning traffic. This is London street life of the early hours—a steady stream of foot passengers hurrying, newspaper boys shouting, messengers whistling, and that most typical sight of London streets, the costermonger (Coster ‘Arry), resplendent in pearl buttons, and shouting some coster song refrain at the top of a raucous voice, returning from Covent Garden Market, seated on his vegetable barrow drawn by the inevitable little donkey.

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SECOND MOVEMENT.

"In the second movement the composer paints us a picture of that region of London which lies between Holborn and the Euston Road, known as Bloomsbury. Dusk is falling. It is the damp and foggy twilight of a late November day. Those who know their London know this region of melancholy streets over which seems to brood an air of shabby gentility—a sad dignity of having seen better days. In the gathering gloom there is something ghostlike. A silence hangs over the neighborhood broken only by the policeman on his beat.

"There is tragedy, too, in Bloomsbury, for among the many streets

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between Holborn and Euston there are alleys of acute poverty and worse.

"In front of a 'pub' whose lights flare through the murky twilight stands an old musician playing the fiddle. His tune is played in the orchestra by the viola. In the distance the 'lavender cry' is heard: 'Sweet lavender; who'll buy sweet lavender?' Up and down the street the cry goes, now nearer, now farther away.

"The gloom deepens and the movement ends with the old musician still playing his pathetic little tune.

THIRD MOVEMENT.

"In this movement one must imagine one's self sitting late on a Saturday night on one of the benches of the Temple Embankment (that part of the Thames Embankment lying between the Houses of Parliament and Waterloo Bridge). On our side of the river all is quiet, and in the silence one hears from a distance coming from the other side of the river all the noises of Saturday night in the slums. (The 'other' side, the south side of the River Thames, is a vast network of very poor quarters and slums.) On a Saturday night these slums resemble a fair; the streets are lined with barrows, lit up by flaming torches, selling cheap fruit, vegetables, produce



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of all kinds; the streets and alleys are crowded with people. At street-corners coster girls in large feather hats dance their beloved 'double-shuffle jig' to the accompaniment of a mouth-organ. We seem to hear distant laughter; also every now and then what sounds like cries of suffering. Suddenly a concertina breaks out above the rest; then we hear a few bars on a hurdy-gurdy organ. All this softened by distance, melted into one vast hum, floats across the river to us as we sit meditating on the Temple Embankment.

"The music changes suddenly, and one feels the Thames flowing silent, mysterious, with a touch of tragedy. One of London's sudden fogs comes down, making Slumland and its noises seem remote. Again, for a few bars, we feel the Thames flowing through the night, and the picture fades into fog and silence.

FOURTH MOVEMENT.

"The last movement deals almost entirely with the crueller aspect of London, the London of the 'unemployed' and unfortunate. After the opening bars we hear the 'Hunger March'—a ghostly march past of those whom the city grinds and crushes, the great army of those who are cold and hungry and unable to get work.

"We hear again the noise and bustle of the streets (reminiscences

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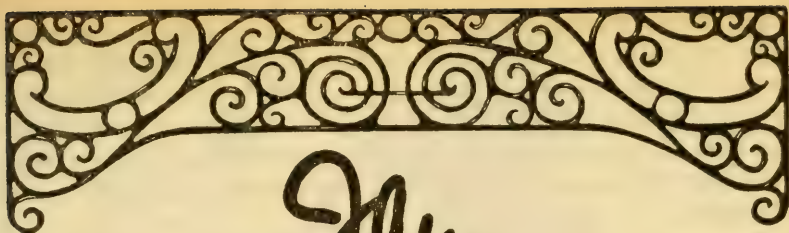
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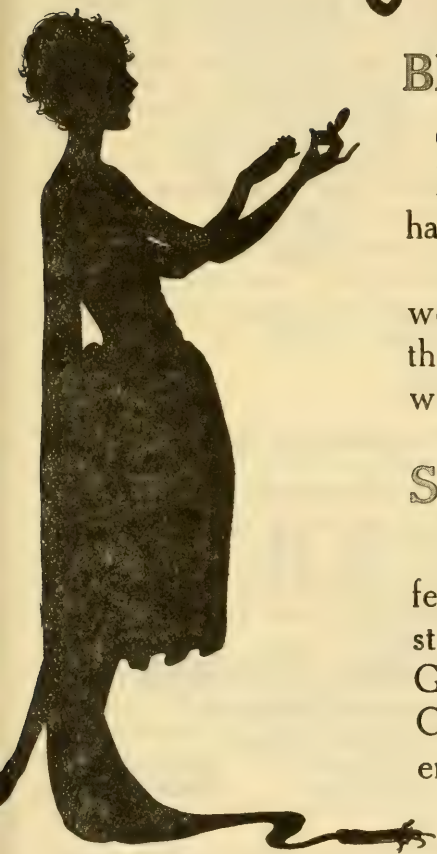
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of the first movement), but these now also take on the crueler aspect. There are sharp discords in the music. This is London as seen by the man who is 'out and under.' The man 'out of a job' who watches the other man go whistling to his work, the man who is starving watching the other man eat—and the cheerful, bustling picture of gay street life becomes distorted, a nightmare seen by the eyes of suffering.

"The music ends abruptly, and in the short silence that follows, one again hears 'Big Ben' chiming from Westminster Tower.

"There follows the Epilogue, in which we seem to feel the great, deep soul of London—London as a whole, vast and unfathomable—and the symphony ends as it began, with the river,—old Father Thames flowing calm and silent, as he has flowed through the ages, the keeper of many secrets, shrouded in mystery."

And yet the composer has been quoted as saying:—

"The title might run, 'A Symphony by a Londoner,' that is to say, various sights and sounds of London may have influenced the composer, but it would not be helpful to describe these. The work must succeed or fail as music, and in no other way. Therefore, if the hearers recognize a few suggestions of such things as the Westminster chimes, or the lavender cry, these must be treated as accidents and not essentials of the music."

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The score, published in London "under the scheme of the Carnegie United Kingdom Trust," is dedicated "to the Memory of George Butterworth."

* * *

Lieutenant George S. K. Butterworth, of the Durham Light Infantry, was killed on August 5, 1916, "after successfully taking an enemy trench at the head of a bombing party." The *London Times* in the obituary notice said he was then thirty years old. He went to school at Eton, entered Trinity College, Oxford, in 1904, where he soon was prominent in the musical life. A composition of his was performed at Eton when he was a schoolboy. He studied at the Royal College of Music, London, under Charles Wood, for about a year. His compositions are as follows: A cycle of songs from Housman's "Shropshire Lad" (1911); a second cycle from these poems (1912); A "Shropshire Rhapsody," for orchestra, based on his song "Loveliest of Trees," first performed at the Leeds (Eng.) Festival of 1913, when Mr. Nikisch conducted it. (It was Butterworth's intention to make this Rhapsody an Epilogue to the two cycles of songs with orchestral accompaniment.) These songs should be added: "I fear thy Kisses" (1909); "Requiescat" (1911); "Oh, I will make you brooches"; also four songs (1911-12) from W. E. Henley's poems with pianoforte and string quartet accompaniment:

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* * *

Vaughan Williams was educated at Charterhouse (1887-90) and at Trinity College, Cambridge (1892-95). In 1890-92 he was at the Royal College of Music, London, and after taking his degree at Cambridge he spent 1895-96 at the Music College, where he studied composition with Parry and Stanford, the organ with Parratt, the pianoforte with Herbert Sharpe and G. P. Moore. At Cambridge he had studied composition with Charles Wood. In 1897-98 he had lessons in composition from Max Bruch in Berlin. He also took lessons in Paris for two months from Ravel. "When the Frenchman had asked relentlessly, 'But why do you do so and so?' and 'Why should such and such be done?' the Englishman could only rub his eyes and say: 'Well, why indeed? And thank you very much for the hint.' After which he came home and wrote 'Wenlock Edge'." In

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1901 Williams received the degree of Mus. D. from Cambridge. From 1896 to 1899 he was organist of South Lambert Church. He has lectured for the Oxford University Extension in Oxford and London. In 1914, at the age of forty-two, he enlisted as a private in the R. A. M. C. As stretcher-bearer and scrubber of floors he served in France and at Salonica. He passed the examination for an artillery commission in 1917 and won special commendation for his place on the list.

His chief works are as follows:—

Serenade for small orchestra (1898); Heroic Elegy for orchestra (1901); "Willow Wood"* (Rossetti) for baritone, female voices, and orchestra (1903); "The House of Life": Six Sonnets by Rossetti (1903); "Harnham Down" and "Boldrewood," Two Orchestral Impressions (1904); Pianoforte Quintet, C minor (1904); "In the Fen Country," Symphonic Impression (1905); "Toward the Unknown Region" (Walt Whitman) for chorus and orchestra (1906)—Leeds Festival, 1907; Norfolk Rhapsody No. 1, E minor, built on "The Captain's Prentice" and "On Board a 98" (1904), produced in London, 1906, revised in 1914; Norfolk Rhapsody No. 2 (1905), Cardiff Festival, 1907; Quartet in G minor; Sea Symphony (Walt Whit-

* Originally a song with pianoforte accompaniment at a Broadwood concert, 1903; in the extended form, Liverpool, September, 1909.

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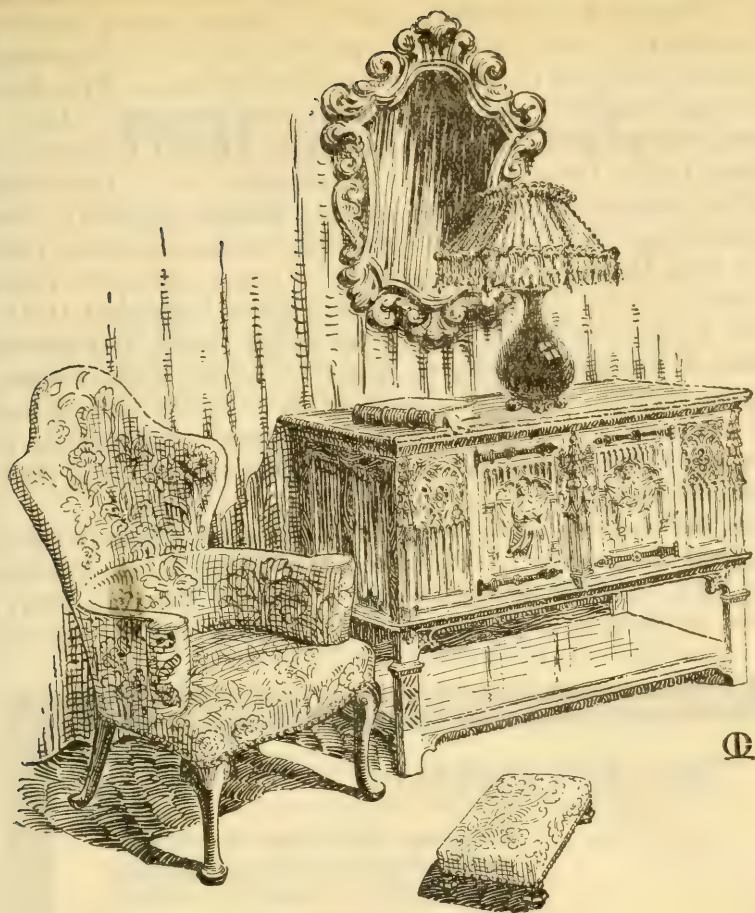
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man) for solo, chorus, and orchestra (1903-09); "On Wenlock Edge" (Housman's "Shropshire Lad") for tenor, string quartet, and pianoforte (1909); music to "The Wasps" of Aristophanes, Cambridge, 1909, and Orchestral Suite from the same; Five Mystical Songs (Herbert) for solo, chorus, and orchestra (1910); Fantasia for orchestra on a theme by Tallis (1910); Fantasia on Christmas Carols, for solo, chorus, and orchestra (1912); Five Folk-songs for unaccompanied chorus (1913); Fantasy Quintet; "The Lark Ascending" for violin and orchestra, written for Marie Hall (1914); Four Hymns for tenor, voice and string quintet with violin solo (1914); "Hugh the Drover," a ballad opera, unfinished (1911-14); "O, Clap Your Hands," motet for mixed voices, with accompaniment of trumpets, trombones, bass tuba, kettledrums, cymbals, and organ (1919). The list announced as complete, and revised by the composer, also includes songs, part-songs, arrangements of English and French folk-songs, carols, an anthem or two, and three preludes for organ.

In another list, not acknowledged by Vaughan Williams, we find "Orchestral Impression", "The Solent"; Bucolic Suite, Bourne-mouth, 1902; Norfolk Rhapsody No. 3 (Cardiff Festival, 1907); Fantasia on English Folk-songs (Studies for a Ballad Opera);

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* * *

A song by Vaughan Williams, "The Roadside Fire," was sung in Boston by Kennerley Rumford on January 5, 1913. On February 2 of the same year he repeated the song and added "Silent Noon." Other songs have from time to time been sung here—his French folk-song "L'Amour de Moy," by Mme. Eva Gauthier, December 8, 1920, and January 22, 1921. Of the more important works, "On Wenlock Edge" was performed at a concert of the Boston Musical Association, Mr. Longy conductor, on March 24, 1920, with Rulon Y. Robison, tenor. There was another performance with the same singer in the Copley Theatre at a concert of the MacDowell Club orchestra, Mr. Longy conductor, January 30, 1921.

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In his twelfth year Mr. Thibaud had played in public at Angers. In Paris he had become known by his brilliant solos at the Café Rouge in the rue de Tournon, frequented by Conservatory pupils, who were in the habit of playing there in ensemble and as soloists. He joined Colonne's orchestra in 1897 and in 1898 became the solo violinist of that orchestra. In 1899-1900 he appeared as a virtuoso in towns of France, and at Brussels, Mannheim, and Geneva; in 1901 at Berlin, Amsterdam, Lisbon; in 1902-03 in Russia, the Scandinavian countries, Roumania, Italy, Spain.

His first appearance in Boston was on November 7, 1903, when

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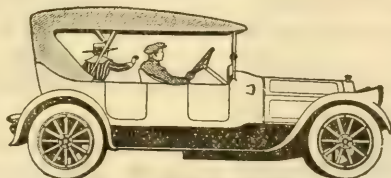
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When the war broke out, he went into active service. Late in 1916 he was given leave of absence from the French Army on account of injuries received while on duty in the trenches. He played in Boston with George Copeland in a concert at Symphony Hall, December 24, 1916.

On April 2, 1917, he gave a concert with Mr. Bauer in Jordan Hall.

January 12, 1918, recital in Jordan Hall. March 24, concert with Guiomar Novaes in Symphony Hall, when he played Mozart's concerto in E-flat major. October 27, concert with Mr. Bauer in Symphony Hall.

On April 4, 1919, he played Saint-Saëns's Concerto in B minor, No. 3, at a concert of the Boston Symphony Orchestra in Symphony

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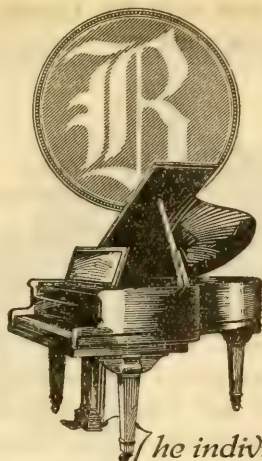


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Hall. On December 4, 1919, January 8, and February 5, 1920, he played with Mr. Bauer the violin sonatas of Beethoven. His last appearance in Boston was with Mr. Cortot, pianist, at the Boston Opera House, January 30, 1921.

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(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart composed five violin concertos at Salzburg in 1775; B-flat major (K. 207), April; D major (K. 211), June; G major (K. 216), September; D major (K. 218), October; A major (K. 219), December. The title of the autograph manuscript runs as follows: "Concerto per il Violino del Sgr. Cavaliere Amadeo Wolfgang Mozart nel Ottobre 1775 à Salisburgo." The accompaniment of the five concertos is scored for the same instruments, two oboes, two horns, strings, but two flutes are introduced in the Adagio of the Concerto in G major. In 1776 Mozart wrote a sixth concerto—E-flat major—



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or at least portions of it—with an accompaniment scored for flute, two oboes, two bassoons, two horns, and strings.*

These concertos were undoubtedly written for Mozart's own use. As a child, he played the violin as well as the forerunners of the pianoforte, and on his tour in 1763 he played the violin in public. His first published composition was a sonata in C major for pianoforte and violin (K. 6). The one in C major in its primitive form was for the clavecin alone. This and one in D major were dedicated to the Princess Victoire of France.

In 1775 Mozart was working diligently at the violin, to please his father. One of Mozart's duties at the court was to play the fiddle. This he disliked to do. His father, an excellent violinist and author of the celebrated treatise "Versuch einer gründlichen Violonschule" (Augsburg, 1756), encouraged his son: "You have no idea how well you play the violin; if you would only do yourself justice, and play with boldness, spirit and fire, you would be the first violinist in Europe." This was in answer to a letter from Munich, in which Mozart had written, "I played as though I were the greatest fiddler in Europe." In 1777 the father reproached him for neglecting the violin. In Vienna, Mozart preferred to play the viola in quartets.

It was in 1777 that Mozart wrote of one Franzl whom he heard playing a violin concerto in Mannheim: "You know I am no great lover of difficulties. He plays difficult things, but one does not recognize that they are difficult, and imagines that one could do the same thing at once: that is true art. He also has a beautiful round tone.—not a note is missing, one hears everything; everything

* A seventh concerto was discovered by Dr. Kopfermann, but there is doubt as to its genuineness.



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The following inquiry into the authorship of the sixth concerto is quoted from "W. A. Mozart: Sa Vie musicale et son Œuvre de l'Enfance à la pleine Maturité (1756-77), by T. de Wyzewa and G. de Saint-Foix," Vol. II., pp. 428-429 (Paris, 1912).

"This famous concerto, one of those that are the most frequently performed, was published by André long after the death of Mozart. A glance at the score of the concerto is enough to show that the orchestral accompaniment, very rich and admirably powerful up to the entrance of the first solo in the first movement, is afterwards almost negligible in the course of this section, as in the whole of the Andante* and the whole of the Finale: not a note of this accompaniment after the beginning of the first solo is from Mozart's hand. André,† or one of his assistants, not without a certain very

* In the published editions the second movement is marked *Un poco adagio*.

† Johann Anton André (1775-1842) went to Vienna in 1799, the year that he inherited the business of his father Johann (1741-99) at Offenbach. In Vienna he procured from Mozart's widow the manuscripts left by her husband. This acquisition gave him great importance in the world of music publishers.



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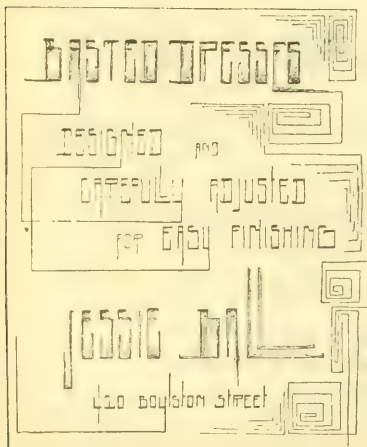
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praiseworthy reserve, composed the orchestral part of this concerto; unless one is to believe that here is one of the numerous frauds of Mozart's widow, undertaken with the aid of the industrious Süssmayer.*

"It remains, then, to consider the grand initial *tutti* of the first movement, perhaps some measures of the *tutti* that precedes the development in the same movement, and all the *solis* of the concerto. Two distinct problems are thus presented to the critic. They can easily be solved, little as one may be accustomed to the spirit and the habitual processes of Mozart. The prelude of the first movement, first of all, some measures of the above-mentioned development, and

*Franz Xaver Süssmayer (1766-1803), composer and operatic conductor in Vienna, a pupil of Mozart, is now known chiefly by his completion of Mozart's "Requiem." Süssmayer, born at Schwanenstadt in Upper Austria, wrote operas of which "Soliman II.," "Ser Spiegel von Arkadien," and "Der Wildfang" were published. He orchestrated the accompaniments of certain arias in Mozart's "Clemenza di Tito."

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probably the whole melodic line of the *solì* are indisputably the work of Mozart. They are not of his youth, as Jahn and Köchel believed, but of his full maturity. It was at Vienna about 1783 or 1784 that Mozart planned to compose a grand concerto for violin and wrote these admirable *tutti*, like those that open his pianoforte concertos of the same period; after which, following a custom dear to him, he confined himself to noting the *solì* for the violin, except for some indications here and there as regards the orchestration, promising himself that he would complete at his leisure, at some future time, the orchestral accompaniment of the *solì* thus composed. The manner in which he varied the *rentrée* of this first movement is sufficient proof to us that he took the trouble to note the whole of the solo violin part to the end. It is not the same in the case of the Andante and the Finale, where certain musical ideas, eminently 'Mozartian' in the solo passages, are exposed to us, so to say, in the rudimentary state. For these two movements, André, or Süssmayer, utilized simply two of the many sketches left by Mozart, and, having resolved to form a complete concerto, developed as best he could these original fragments of Mozart. It is impossible to determine under these conditions the date of these melodic embryos utilized for the Andante and the Finale of the concerto. Have they nothing to do perhaps with the magnificent project of the concerto to which we owe the Introduction and all the *solì* of the first move-



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ment? This movement alone, despite the poverty of the orchestral accompaniment, can be regarded as an authentic inspiration of the master; the rest is unworthy of our interest; at least, until the day comes when the discovery of the manuscript rough draught exploited by the publisher will inform us about the part that falls to Mozart in movements which, in their present shape, are absolutely unworthy of him."

Jahn and Köchel believed that this concerto was composed in 1776. The autograph manuscript is lost.

The accompaniment is scored for flute, two oboes, two bassoons, two horns, and strings.

I. Allegro moderato, E-flat major, 2-2. There is orchestra exposition of the two chief themes: the first for full orchestra; the second for strings answered by woodwind instruments. The sonata form is observed. The movement ends pianissimo.

II. Un poco adagio, B-flat major, 3-4. The greater part of the material is based on the melody given at the beginning to the solo violin.

III. Allegretto, E-flat major, 2-4. A vivacious rondo. The solo violin gives out the chief theme at the beginning.

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SOME REASONS WHY A "FUTURIST" MAY ADMIRE ROSSINI

BY ALFREDO CASELLA

(From *The Chesterian*, London, of December, 1920. Reprinted here apropos of Schubert's Overture in the Italian Manner)

A few months ago I was present at a certain concert, no matter in what town or country, where a performance of a delightful Mozart symphony was given. My pleasure was great, but it would seem that my face betrayed no sign of it, for in the middle of the *adagio* my neighbor, an amiable and wealthy man, whose millions allow him that which my poverty entirely precludes me from: to have one's music composed by others and merely affixing one's signature thereto; my neighbor, I say, cautiously remarked to me, "How you must suffer in listening to such music, and how I admire your self-control!"

Although I have long ago given up the problem of determining the



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limit of human stupidity, I turned a somewhat bewildered face on my companion and rejoined as quietly as possible: "My dear 'Colleague,' what if I told you that I adore Rossini?"

At this unexpected revelation, the gentleman turned pale, and at the end of the piece he promptly disappeared. I think that whatever doubts he may have entertained as to my mental stability must have suddenly received an overwhelming confirmation, and that he will in future shun my intercourse and avoid my presence.

But I unreservedly own that I love Rossini's music to an extraordinary degree.

I do not consider—like too many other musicians—that our art should be a sort of supreme punishment inflicted on suffering humanity, which already has its full share of other sorrows. The first object of art is an ideal activity of the mind and the senses, expressed through virtuosity, through *bravura*, or through a serene and intense glow of happiness. Not that I deny the necessity of tragic art,—far from it,—but it is impossible to ignore the fact that the masterpieces inspired by joy, throughout the history of art, are ten times rarer than those brought forth by pain.

In any case, whether art be glad or sad, one thing is inadmissible:

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art that is tedious. And this applies more especially to music. While a dull book can be shut at any moment without any difficulty, while it is easy to turn away from a displeasing picture, is there such another ordeal as to be riveted to one's seat in a concert-room or a theatre and condemned to endure the wearisome unfolding of a symphony in so many movements or an opera in so many acts, the length of which it is impossible to foretell?

Unhappily, though joy often begot music before the French Revolution, the romantics did their best to put it to flight. And it seems hardly likely, up to now, that the twentieth century, ushered in by universal ruin and the destruction of civilization, will give us much that is joyful. This is so true, that even in Italy, the birthplace of laughter, the native land of the greatest comic actors and buffoons, the soil on which grew that miracle of the stage called the *opera buffa*, the sense of fun seems to be lost forever. The old maliciously sparkling wit of our grandfathers is replaced by scurrility, vulgarity, and silliness. The most obscene vaudevilles which the Parisian *boulevard* has to export and the insipid Viennese operettas vie with the incredible invasion of the cinema in putting the finishing touch to the idiocy of the public. We have, it is true, the consolation of thinking that this state of things is universal, but it is hardly amusing to see a public who once enjoyed the Neapolitan *opera buffa* and that of Rossini in transports of delight before the "Merry Widow."

After so much anguish and misery, so many discouragements and so much scepticism, how could one help turning to the man who was the last to know how to laugh and, what is no less important, how to compel others to join in his laughter?

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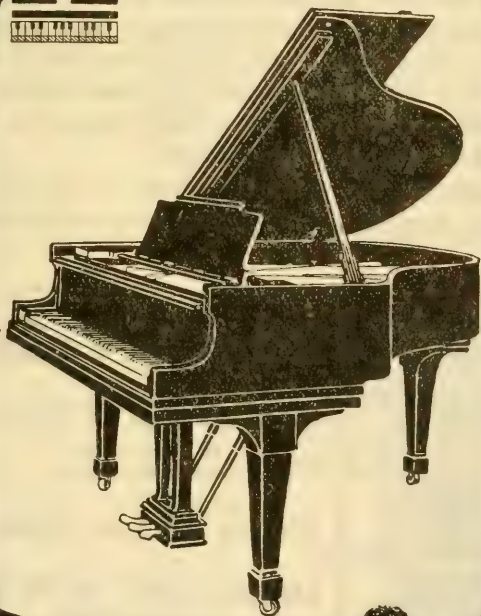
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sorry one is not to have known the original of that large face of episcopal rotundity, with its finely-cut, ironical mouth, and its small, always maliciously but good-naturedly twinkling eyes.

Let us reperuse his operas. There are none, not even among the earliest, that do not bear the stamp of genius. The imagination is inexhaustible, the verve infinite, the rhythmic power perpetually alert, the harmony often cunning, the orchestration astonishingly novel and even audacious for the period, and the melody incomparably fresh and full of grace and taste.

I have said *taste*, a quality that must be laid stress upon, for it is paramount in Rossini, who was the very incarnation of musical taste. In spite of many weaknesses characteristic of his epoch and his surroundings or due to the tyranny of singers and the exigencies of theatrical managers, there is not a bar in his work that is not, musically speaking, in perfect taste. If time has wrinkled his art, the original nobility of its features remains visible and the "pure breed" of this or that page, though remote to-day, remains undefiled.

Rossini has been reproached with shallowness. True, he was not as profoundly human as Beethoven. But since he was made to bring the joy of laughter to mankind, why ask for the impossible? He was quite probably a smaller genius than the great Germans. But then a "small" genius is so often more amusing than a great one. Without wishing to appear irreverent or paradoxical, I will take the liberty of pointing out that Boccaccio is less forbidding than Dante, Scarlatti less austere than Bach, and Tintoretto certainly more agreeable to look at than Michelangelo.

It will not do to condemn thus summarily an artist who had a conception of music that was, after all, admirably lofty and human:



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to consider it as the supreme joy of mankind and to find in laughter the solution of the unhappy problems of earthly life.

These are the reasons why—although Rossini's music has very little in common with my own—I sympathize greatly with his art and his perception of music.

Dear, great Rossini! Who, among us, in the fearful tempests that menace to engulf Europe, shall have the force to find again—if only for a moment—such laughter, and to communicate it to a human race that is suffering so much and witnessing the failure of a civilization of which it was once so proud?

OVERTURE TO THE OPERA "GWENDOLINE" . . EMMANUEL CHABRIER

(Born at Ambert (Puy-de-Dôme), France, January 18, 1841; died at Paris, September 13, 1894.)

The "Scène et Légende" from the first act of "Gwendoline," opera in two acts, poem by Catulle Mendès, was performed with Mme. Montalba, soprano, at a Lamoureux concert, Paris, November 9, 1884. The Prelude of the second act was performed at a Lamoureux concert, November 22, 1885.

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Chabrier wrote from Membrolle to Paul Lacombe, May 11, 1885, that he had finished his "little score of 'Gwendoline,'" which was to be produced at the Monnaie * in December. "The Monnaie! So called by antiphrasis! Do you believe that we shall gain much at this trade? Ah! it is a charming *vocation*, as the bourgeois says: It seems that I now shall be numbered among the lucky dogs. At the age of forty-three I am coming a little to the front, so I have not the right to complain. To wait twenty years is more than the minimum. Let us call it a dream and say no more about it." He wrote in June of the next year: "As my opera was produced on April 10, and the Monnaie closes always on May 1, I could count only on a limited number of performances. If the director (Verdhurd) had not failed, I should have had two or three more; as it was, the opera was performed six times." In October, 1886, he wrote: "The orchestral score of 'Gwendoline' is not engraved, and it will not be probably for some time. The expense is great. If my piece is accepted at the Opéra, perhaps my publishers will decide to do it. There is only my manuscript score, and Dupont conducted from it

* The palace of the d'Ostrevants, descendants of the Counts of Hainaut and of Holland, served for a mint when it was demolished, about 1531. The street or square of la Monnaie was constructed, and on this square were successively three theatres. The first of these was decreed in 1700 by the Elector of Bavaria.—P. H.

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at Brussels." He wrote from Bayreuth in July, 1889: "I think that several theatres will produce my little 'Gwendoline.'"

The opera was produced at the Monnaie, Brussels, April 10, 1886, with Mme. Thuringer as Gwendoline, Bérardi as Harald, Engel as Armel. It was performed at Carlsruhe (1889), at Munich (1890), and even at Lyons before it was produced in Paris at the Opéra, December 27, 1893, with Miss Berthet (Lucy Adeline Marie Bertrand), Renaud, and Vaguet as the chief singers.

Alfred Bruneau wrote: "They performed 'Gwendoline' too late in the Opéra. No one was more overflowing with life, spirits, joy, enthusiasm; no one knew how to give to tone more color, to make voices sing with more exasperated passion, to let loose with more of a shock the howling tempests of an orchestra; no one was struck more cruelly, more directly, in his force than Chabrier. The good, jovial, tender, big fellow, who, changed to a thin, pale spectre, witnessed the performance, so long and so sadly awaited, without being able even to assure himself that he saw at last his work on the stage of his dreams, his work, his dear work; the master musician, deprived of his creative faculties, whom the passion for art led, however, each Sunday to the Lamoureux concerts, frenetic applauder



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of his gods Beethoven and Wagner, finding again at the occurrence of a familiar theme or at the appearance of an amusing harmony the flaming look, the hearty laugh, which each day, alas, enfeebled!"

The Prelude to act ii. was played in Boston at Symphony concerts, October 13, 1894, January 29, 1898, February 14, 1919. The overture was played in Boston for the first time at a Boston Symphony Orchestra concert, October 24, 1896. It was played in Boston again, February 27, 1904, March 14, 1908, April 17, 1915.

These preludes are something more than a preparation for the mood of each act. They are symphonic poems: the overture might be entitled "Harald"; the prelude to act ii., "Gwendoline."

* * *

The argument of Mendès's poem is as follows. Long ago on the coast of Britain there lived a petty king whose name was Armel. He had a gentle daughter Gwendoline, a maiden of sixteen years. There was peace in the land; the men fished; the women spun and looked after their homes. One day, as they were a-gossiping, Gwendoline told a dream: that a Dane had borne her away over the sea. Her companions laughed at her; as they laughed there was a great cry. The fishermen were seen running madly, pursued by Danes with Harald at their head. The young chief ordered Armel to hand over his treasure, and, as Armel refused, Harald

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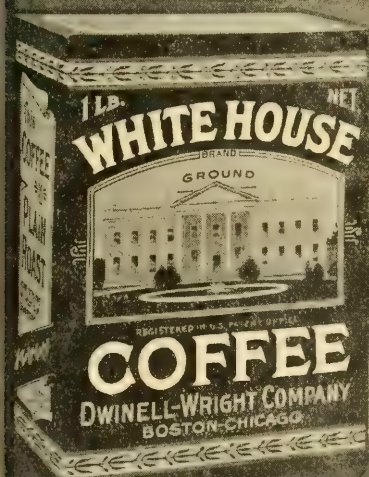
would have slain the old man, had not Gwendoline thrown her body as a buckler before her father. Harald was sorely troubled. Not knowing that lips and braided hair are deadlier than "fire and iron and the wide-mouthed wars," he wished to be alone with Gwendoline. He asked her name; she told him; he proclaimed his own in a tempestuous burst, and then told her solemnly that once in battle, when he was about to be summoned to Walhalla, he saw in the sunlight the Valkyrie with her golden hemlet; Gwendoline was also of dazzling beauty, but sweeter and more joyous. Harald helped her to gather flowers; he sat by her spinning-wheel; she hummed a simple ballad; he sang of war, and his voice was as the clash of swords. "Sing my song, Harald," she said, and he was about to sing it when Danes and Saxons entered. Armel consented to his demand for her hand, that there might be peace; but Armel consented with treacherous heart, for it was his plan that the Saxons should butcher their foes at the wedding feast. At the marriage ceremony the old man blessed the couple, and gave secretly a knife to the bride: he said to her: "If Harald should escape us, you must kill him as he sleeps in your arms." But Gwendoline loved Harald; when they were alone, she warned him of o'erhanging danger, and begged him to leave the

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coast. Lost in love, he would not listen. Suddenly there were shouts and shrieks, and the Danes called to Harald for help. Gwendoline put in his hand the knife. One wild embrace, and he left her. The Danes fled in the darkness. Harald, wounded, fought with Armel and his men. Gwendoline, who had escaped from her chamber, snatched the knife from Harald, stabbed herself, and in the burst of sunlight which announced the apparition of the Valkyrie the husband and wife of a night sang exultingly for the last time the ecstatic theme of Walhalla and of the Valkyrie, the divine promiser of the supreme paradise.

* * *

The overture is scored for piccolo, two flutes, oboe, English horn, two clarinets, bass clarinet, four horns, three bassoons, two cornets-à-pistons, two trumpets, three trombones, bass tuba, kettledrums, bass drum, triangle, cymbals, two harps, and strings.

Allegro con fuoco, C minor—C major 2-2 and 6-4. The first theme is music of the Danish inroad; it ascends in violoncellos and wind instruments against an energetic rhythm of trumpets and violin triplets and after the first repetition it rises higher each time by a minor third. In the climax another motive associated with the furious Danes is used. A theme expressive of Gwendoline's anxiety concerning Harald's safety (act ii.) appears in the transition to the second theme, but it is drowned in musical Danish reminiscences. The second theme, in D-flat major, is composed chiefly of the motive descriptive of Harald's first vision of the Valkyrie and the thought of Walhalla (English horn, horn, violas, with triplets in the woodwind). In the free fantasia previously mentioned themes are introduced, and an abbreviated motive from Gwendoline's romance in combination with the beginning of the Walhalla song appears. Other themes and scraps of melody are treated with utmost wildness of rhythm. Finally the Walhalla theme, used as a gigantic *cantus firmus*, leads to an evolution of the Legend motive. There is a hint at the Gwendoline motive. A powerful harp glissando is followed by the cadence that ends the opera.

"Gwendoline" was performed at the Opéra, Paris, twice in 1893, twelve times in 1894, six times in 1911, and three times in 1912.

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Sixteenth Programme

FRIDAY AFTERNOON, FEBRUARY 25, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 26, at 8 o'clock

- Brahms Symphony No. 2 in D major, Op. 73
- I. Allegro non troppo.
 - II. Adagio non troppo.
 - III. Allegretto grazioso, quasi andantino.
 - IV. Allegro con spirito.
-

- Carpenter Suite from the Ballet, "The Birthday of the Infanta"
- (First time in Boston)
- I. Introduction—Entrance of the Infanta—Children's Dance—Arrival of the Guests—The Gypsy Dance.
 - II. The Bull Fight.
 - III. Entrance of the Dwarf—The Fatal Dance—The Tragedy—The End.

- Schelling Fantastic Suite for Pianoforte and Orchestra
- I. Allegro marziale.
 - II. Scherzando e molto leggiero; Trio; Andantino.
 - III. Intermezzo: Adagio.
 - IV. Virginia Reel: Molto vivace.
-

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Sixteenth Programme

FRIDAY AFTERNOON, FEBRUARY 25, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 26, at 8 o'clock

Carpenter . . Suite from the Ballet, "The Birthday of the Infanta"
(First time in Boston)

- I. Introduction—Entrance of the Infanta—Children's Dance—Arrival of the Guests—The Gypsy Dance.
- II. The Bull Fight.
- III. Entrance of the Dwarf—The Fatal Dance—The Tragedy—The End.

Schumann . . Concerto in A minor, for Pianoforte and Orchestra, Op. 54

- I. Allegro appetuoso.
 - II. Intermezzo: Andantino grazioso.
 - III. Allegro vivace.
-

Brahms Symphony No. 2 in D major, Op. 73

- I. Allegro non troppo.
 - II. Adagio non troppo.
 - III. Allegretto grazioso, quasi andantino.
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Your special attention is called to next week's programme, which opens with Mendelssohn's Symphony in A minor to be played without pause.

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The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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SUITE FROM THE BALLET "THE BIRTHDAY OF THE INFANTA."

JOHN ALDEN CARPENTER

(Born at Park Ridge, Ill., on February 28, 1876; living in Chicago.)

"The Birthday of the Infanta," a ballet pantomime based on Oscar Wilde's story of the same name, was produced by the Chicago Opera Association at the Auditorium, Chicago, on December 23, 1919; it preceded a performance of "La Sonnambula" (Mmes. Galli-Curci and Sharlow; Messrs. Schipa and Lazzari). The scenes and action of the ballet were devised by Adolph Bolm. The first scene was a garden of a royal palace in Spain in the time of Velasquez; the second was a room in the palace. The stage settings and costumes were designed by Robert Edmond Jones. The cast was as follows: Pedro the Grotesque, Mr. Bolm; the Infanta, Ruth Page; a gypsy, Margit Leeraas; a juggler, Caird Leslie; a tight-rope walker, Alexander Oumansky; a matador, Paul Oscardier; the bull, Vincenzo Ioucelli. Louis Hasselmans conducted.

The first performance of the Suite was by the Chicago Symphony Orchestra in Chicago on December 3, 1920. Mr. Borowski, the editor of the valuable programme-books of this orchestra, then reprinted the description of the ballet contained in the programme of the production at the Auditorium:—

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"The spectacle begins. First there are gypsy dancers, followed by a juggler and a tight-rope walker, a curious pair, the one tall and meagre, the other short and much too fat for his delicate profession. Then follows a bull fight, the best kind of all, a make-believe one with boys on hobby horses and a wonderful bull in plush.

"Then comes the climax of the party. A weird and fabulous creature is brought in. He has been caught in the forest, and appears grotesque and misshapen. He is the last offering of the feast. At first he is timid and shy. His dance is one of strangely shifting



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moods, of fear and confidence. But in the end he achieves a dance of wild and absorbing abandon. The children applaud wildly, and the princess in her excitement throws her handkerchief to the fantastic. He is filled with extraordinary emotion. He wonders if it is a sign that she has found him beautiful. He wonders if, maybe, she loves him.

"The cook now comes out, a great fat creature, carrying a birthday cake with sixteen candles. There is a great excitement among the children, and they follow cook into the palace. Pedro, the fantastic, cannot bear to be left alone. He follows and is repulsed by the major-domos. It is growing dark, so he clambers up to the palace windows. The scene changes; but the music does not stop, and almost at once Pedro is seen entering one of the palace chambers. It is gloomy. He can barely see. Suddenly he sees something coming toward him. He stops. It stops. Pedro has never seen a reflection, but suddenly the terrifying consciousness comes over him that this monstrous grotesque image may be his own. He holds up the handkerchief, and lo! it too appears before him. This is the last blow. He recalls with inner agony the effect he must have made on the princess. He repeats his dance, only in perverted form,

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in the way he thinks it must have seemed to her, and he falls broken-hearted and dies. The children are seen in the background passing the door, as they play some game. Finally they come in, but they do not see the prostrate form. But the princess enters and at once detects the huddled shape of Pedro lying in the shadow to one side. She steals up quietly to his side and kneels. She makes a mute appeal. Finally she touches the handkerchief in his hand, but finding no response, starts back in horror and slowly steals away."

The ballet was announced for performance at the Boston Opera House by the Chicago Opera Association on March 6, 1920. Donizetti's "*L'Elisir d'Amore*" was chosen as the accompanying opera. Mr. Bolm and other dancers who expected to take part in the ballet left New York the night before but were storm-bound, so the ballet was not performed. The cast of the opera was as follows: Adina, Florence Macbeth; Nemorino, Alessandro Bonci; Belcore, Giacomo Rimini; Dulcamara, Vittorio Trevisan; Gianettina, Edna Darch. Mr. Maranuzzi conducted. After the opera, the "Dance of the Hours" from "*Gioconda*" was performed.

* * *

Oscar Wilde's story "The Birthday of the Infanta," first entitled



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"The Birthday of the Little Princess," was published in *Paris Illustré*,* on March 30, 1889, in the sixty-fifth number of Volume II. In the Paris edition, which appeared simultaneously with the English, the French translation was entitled "L'Anniversaire de la Naissance de la Petite Princesse."

A translation into Dutch by Dr. P. H. Ritter was published in "Fantäsien naar het engelsch van Oscar Wilde" at Utrecht in 1889. The volume contained also three of the stories in "The Happy Prince." "The Birthday of the Infanta" was included by Wilde in "A House of Pomegranates," with designs and decorations by C. Ricketts and C. H. Shannon, small quarto, published by James R. Osgood, McIlvaine & Co., at London, in November, 1891. The dedication of the book is to Constance Mary Wilde. One thousand copies were printed. Some were issued in America early in 1892. The stories with dedications are as follows: "The Young King" (to

* *Paris Illustré* was a small folio with pictorial wrappers printed in colors. The price was 25 cents (or 9d.) weekly. It was printed by A. Lahure in Paris and issued simultaneously in Paris, New York, and London. The first number in English, No. 40, was dated October 6, 1888, with the pagination (630 etc.) of the corresponding French edition. The English edition was discontinued with No. 100, Christmas No. 1889-90 dated November 30, 1889. The French edition, F. C. Dumas, art editor, price 75 centimes, began in 1883. It was discontinued with Vol. VIII., No. 117, March 29, 1890. For these facts we are indebted to "Bibliography of Oscar Wilde" by Stuart Mason (London, 1914).

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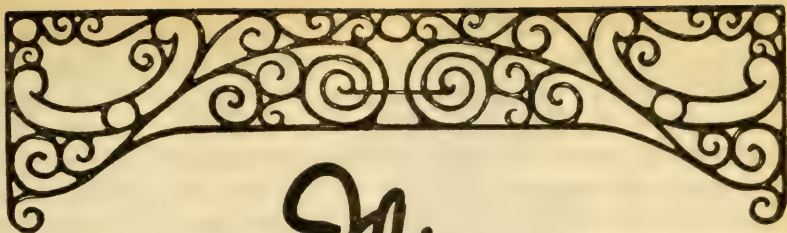
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Margaret, Lady Brooke [Ranée of Sarawak]); "The Birthday of the Infanta" (to Mrs. William H. Grenfel of Taplow Court [Lady Desborough]); "The Fisherman and his Soul" (to H. S. H. Alice, Princess of Monaco); "The Star-Child" (to Miss Margot Tennant [Mrs. H. H. Asquith]). The *Speaker* (November 28, 1891) criticised adversely the outside of the cover. Wilde wrote from Paris an amusing letter in reply, beginning: "I have just, at a price that for any other English sixpenny paper I would have considered exorbitant, purchased a copy of the *Speaker* at one of the charming kiosks that decorate Paris; institutions, by the way, that I think we should at once introduce into London. The kiosk is a delightful object, and, when illuminated at night from within, as lovely as a fantastic Chinese lantern, especially when the transparent advertisements are from the clever pencil of M. Chéret. In London we have merely the ill-clad news-vendors, whose voice, in spite of the admirable efforts of the Royal College of Music to make England a really musical nation, is always out of tune, and whose rags, badly designed and badly worn, merely emphasize a painful note of uncomely misery, without conveying that impression of picturesqueness which is the only thing that makes the spectacle of the poverty of others at all bearable."

He wrote to the *Pall Mall Gazette* (December 11, 1891) in reply to the reviewer of the book: "He starts by asking an extremely silly question, and that is, whether or not I have written this



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book for the purpose of giving pleasure to the British child. Having expressed grave doubts on this subject, a subject on which I cannot conceive any fairly educated person having any doubts at all, he proceeds, apparently quite seriously, to make the extremely limited vocabulary at the disposal of the British child the standard by which the prose of an artist is to be judged! Now, in building this House of Pomegranates, I had about as much intention of pleasing the British child as I had of pleasing the British public. Mamilius is as entirely delightful as Caliban is entirely detestable, but neither the standard of Mamilius nor the standard of Caliban is my standard."

" 'A House of Pomegranates' was not a success on its first publication. About 1903 or 1904 the stock was sold off as a 'remainder' to the booksellers and copies were obtainable for a few shillings each which are now worth nearly as many pounds. The plates of Shannon's 'delicate and lovely illustrations' not having been preserved, only the text of the stories has been reprinted."—*Stuart Mason*.

This book with "The Happy Prince" and other tales, forms Volume X. in the first collected edition of Wilde's works published in London in 1908.

When "The Birthday of the Infanta" appeared in *Paris Illustré*, Wilde wrote to a friend: "I am delighted at what you say about the 'Little Princess.' In point of style it is my best story. . . . I thought of it in black and silver and the French makes it pink and silver."

* * *

"The Birthday of the Infanta," adapted for the stage by Mr.

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Stuart Walker of the Portmanteau Theatre, was performed in Jordan Hall, Boston, on November 20, 1916. The settings and costumes were by Mrs. J. W. Alexander. The Infanta, Nancy Winston; Pedro, the Grotesque, Gregory Kelly.

* * *

"The composer of this work studied music under the superintendence of Bernard Ziehn and, for a short period, of Sir Edward Elgar. Previous to that, however, he had received instruction from his mother, a pupil in singing of Marchesi and of William Shakespeare of London. He had also been taught piano-playing by Amy Fay and W. C. E. Seeboeck. Having graduated at Harvard University in 1897—he was a pupil there of Professor Paine—Mr. Carpenter entered his father's business in Chicago—George B. Carpenter and Company are dealers in railroad and vessel supplies—the same year, becoming vice-president of it in 1909."

Mr. Carpenter's Suite "Adventures in a Perambulator" (Chicago, March 19, 1915) was performed in Boston for the first time by the New York Symphony Orchestra, November 16, 1915. It was played here by the Boston Symphony Orchestra, December 24, 1915, and February 4, 1916.

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His Symphony No. 1 (Norfolk Festival, 1917) was performed here by the Boston Symphony Orchestra, April 19, 1918.

His Concertino for pianoforte and orchestra (Chicago, March 10, 1916, Percy Grainger, pianist) was performed in Boston at a Symphony concert on February 13, 1920 (E. Robert Schmitz, pianist).

A violin sonata (1912) was played for the first time in Boston by David Mannes and his wife on February 4, 1913.

Mr. Carpenter's songs have been sung here by many singers in recitals.

Mr. BENNO MOISEWITSCH was born at Odessa, on February 22, 1890. He studied the pianoforte at Odessa with Dmitri Klimoff at the Music School of the Imperial Russian Musical Society, taking the Rubinstein Stipendiary Prize at the age of nine. Afterwards he studied in Vienna with Leschetizky. In 1909 he played in the Queen's Hall, London. He made that city his home, playing repeatedly with British orchestras and giving many recitals. Coming to the United States in 1919 he played for the first time in New York late in that year.

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In Boston he has given only one recital, February 23, 1920, in Symphony Hall. His wife is Daisy Kennedy, an Australian and a celebrated violinist, who after a tour last year with her husband, in Australia, came to New York and gave her first recital there on November 29, 1920.

CONCERTO IN A MINOR, FOR PIANOFORTE, OP. 54. . ROBERT SCHUMANN

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Schumann wrote, after he had heard for the first time Mendelssohn play his own Concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote to Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

It is said that Schumann began to write a pianoforte concerto when he was only seventeen and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841,—it was begun as early as May,—and it was then called "Phantasie in A minor." It was played for the first time by Clara Schumann, August 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a pub-

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lisher. The Intermezzo and Finale were composed at Dresden, May-July, 1845.

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor; the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro Affettuoso, Intermezzo, and Rondo Vivace," were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

The orchestral parts were published in July, 1846; the score, in September, 1862.

Otto Dresel played the concerto in Boston at one of his chamber

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concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 25, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Mr. Baermann (November 26, 1887), Mrs. Steiniger-Clark (January 11, 1890), Mr. Joseffy (April 17, 1897), Miss aus der Ohe (February 16, 1901), Mrs. Fanny Bloomfield-Zeisler (February 14, 1903), Mr. Ernest Schelling (February 25, 1905), Mr. Harold Bauer (February 3, 1906 and November 25, 1911), Mr. Norman Wilks (March 29, 1913), Mr. Josef Hofmann (December 13, 1914), Mr. Paderewski (December 22, 1916).

It was played by Mr. Paderewski at a concert for the benefit of members of the Symphony Orchestra, March 2, 1892.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-drums, strings. The score is dedicated to Ferdinand Hiller.

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I. Allegro affettuoso, A minor, 4-4. The movement begins, after a strong orchestral stroke on the dominant E, with a short and rigidly rhythmized pianoforte prelude, which closes in A minor. The first period of the first theme is announced by wind instruments. This thesis ends with a modulation to the dominant; and it is followed by the antithesis, which is almost an exact repetition of the thesis, played by the pianoforte. The final phrase ends in the tonic. Passage-work for the solo instrument follows. The contrasting theme appears at the end of a short climax as a tutti in F major. There is canonical development, which leads to a return of the first theme for the pianoforte and in the relative key, C major. The second theme is practically a new version of the first, and it may be considered as a new development of it; and the second contrasting theme is derived likewise from the first contrasting motive. The free fantasia begins andante espressivo in A-flat major, '6-4, with developments on the first theme between pianoforte and clarinet. There is soon a change in tempo to allegro. Imitative developments follow, based on the prelude passage at the beginning. There is a modulation back to C major and then a long development of the second theme. A fortissimo is reached, and there is a return of

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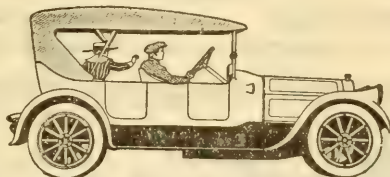
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the first theme (wind instruments) in A minor. The third part is almost a repetition of the first. There is an elaborate cadenza for pianoforte; and in the coda, allegro molto, A minor, 2-4, there are some new developments on a figure from the first theme.

II. Intermezzo: Andante grazioso, F major, 2-4. The movement is in simple romanza form. The first period is made up of a dialogue between solo instrument and orchestra. The second contains more emotional phrases for violoncellos, violins, etc., accompanied in arpeggios by the pianoforte, and there are recollections of the first period, which is practically repeated. At the close there are hints at the first theme of the first movement, which leads directly to the Finale.

III. Allegro vivace, A major, 3-4. The movement is in sonata form. After a few measures of prelude based on the first theme the pianoforte announces the chief motive. Passage-work follows, and after a modulation to E major the second theme is given out by the pianoforte and continued in variation. This theme is distinguished by constantly syncopated rhythm. There is a second contrasting theme, which is developed in florid fashion by the pianoforte. The free fantasia begins with a short orchestral fugato on the first

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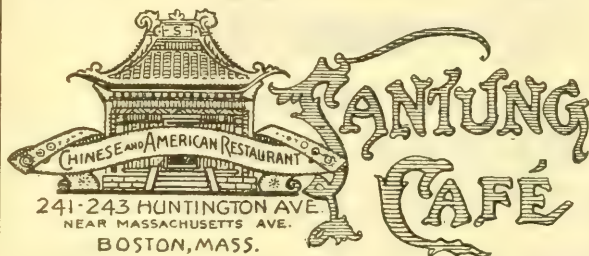
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theme. The third part begins irregularly in D major with the first theme in orchestral tutti; and the part is a repetition of the first, except in some details of orchestration. There is a very long coda.

* * *

The first performance of this concerto in England was at the concert of the New Philharmonic Society, London, May 14, 1856. Clara Schumann, who then was making her first visit to England, was the pianist. She gave a recital on June 30, 1856, and the *Musical World* said gallantly: "The reception accorded to this accomplished lady on her first coming to England will no doubt encourage her to repeat her visit. Need we say, to make use of a homely phrase, that she will be 'welcome as the flowers in May'?" Far different was the spirit of the *Athenæum*: "That this lady is among the greatest female players who have ever been heard has been universally admitted. That she is past her prime may be now added without discourtesy, when we take leave of her, nor do we fancy that she would do wisely to adventure a second visit to England."

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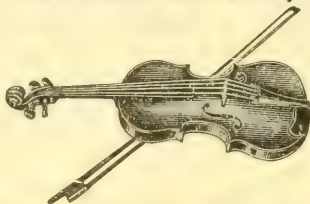
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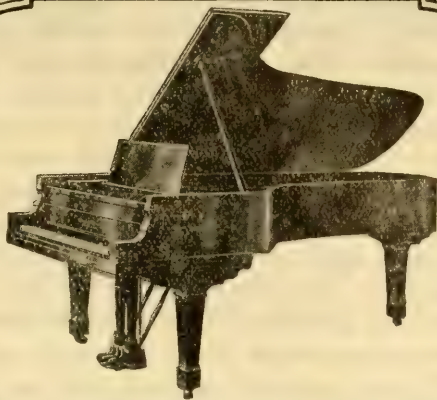


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of her husband's "Paradise and the Peri" (June 23, 1856), the first performance in England. Her presence was not advantageous to the success of the work. We now quote from the Rev. John E. Cox's "Musical Recollections of the Last Half-century," vol. ii., pp. 303, 304 (London, 1872). He speaks of the evening as "to all intents and purposes wasted. Mme. Schumann, who had appeared at the second concert as well as at the second matinée of the Musical Union, and proved herself to be a pianiste of the highest class, with a brilliant finger,* producing the richest and most even tone, and a facility of execution that was only equalled by her taste and style, was present on this occasion, not amongst the audience, where her presence would have obtained for her both respect and sympathy, but actually upon the orchestra, immediately in front of the conductor, to whom she gave from time to time directions which he communicated at second hand to the orchestra and vocalists! If the lady herself were so devoid of good taste as not to have perceived that she was entirely out of place in this position, the directors at least ought to have saved her from herself by insisting upon her absence. If they had, however, requested her presence, they were doubly culpable. From this and various other circumstances, it was impossible for either band, principals, or chorus to be at their ease. As for the conductor (Sterndale-Bennett), he was much more puzzled than complimented by an interference that suggested incom-

* This use of the word "finger" to mean "skill in fingering a musical instrument" or "touch," was in fashion in England for over a century. In "Pamela" (1741): "Miss L. has an admirable finger upon the harpsichord," and this was apparently the first use of the term with this meaning in literature. When Miss Wirt, the governess, played to Thackeray's friend, Mr. Snob, at the Ponto's house, "The evergreens," in Mangelwurzelshire, some variations on "Sich a Gettin' up Stairs," Mrs. Ponto exclaimed, "What a finger!" and Mr. Snob added: "And indeed it was a finger, as knotted as a turkey's drumstick, and splaying all over the piano."—P. H.



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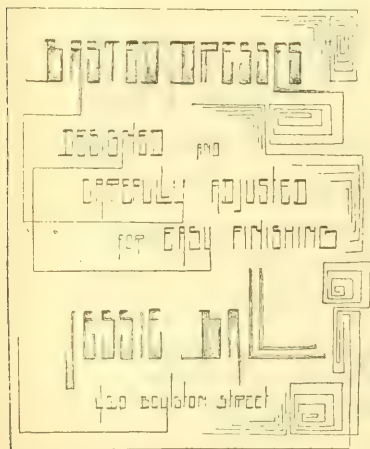
petency on his part and a positive inability to guide his forces without superior direction. . . . The coldness with which the entire performance was received was fearfully disheartening; but to no one could it have been more distressing than to Mme. Schumann herself, who could but be aware of 'the disappointment and aversion of the audience, whilst she had to endure the pain of witnessing a defeat that' would have been confirmed by the most vehement demonstrations of derision, had not the audience been restrained by the presence of Royalty."

ENTR'ACTE.

DUMMY AUDIENCES: THE MODERN CLAUQUE

(From the *London Times*)

A curious thing happened this week, which suggests a parable for the end of a concert season. A certain man wished to give a recital of Beethoven's piano sonatas. He was not a famous man; in fact, he said in announcing his recital that this was his first appearance in London and that he was self-taught. We may suppose that he had some ideas about Beethoven which he wanted to express, for the programme he set forth ranged from a sonata ascribed to Beethoven's childhood to the great "Hammerclavier," Op. 106. This man did what he supposed other recital-givers to do. He engaged a small hall; he had bills printed with his portrait



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on one side of them and his programme on the other; he advertised in some newspapers and had his bills posted outside the hall. No doubt he thought that in London there would certainly be some people ready to go and hear a new and self-taught musician play, and some others who would want to hear Beethoven's music whoever played it. So he just went to the hall at the appointed hour and found there awaiting him—an audience of one.

One lady who had thought she would like to hear a little Beethoven, or like to hear a stranger play, and had paid 2s. 4d. for the privilege, was sitting there patiently waiting for the concert to begin. The recital-giver waited, hoping there might be others like her, but in the end her 2s. 4d. was returned and she was politely told that the concert would not take place.

Perhaps this decision was wrong. To play to one person who thinks your music worth paying for is a privilege not to be despised. Moreover, had the recital-giver persisted, the audience would very soon have been doubled, for the music critic of this journal was on his way there, and would have arrived sooner had he not had to wait for an omnibus. Probably other gentlemen of the Press would have looked in and said nice (or nasty) things in their papers afterwards, and every one knows how important that is to

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an artist. But be that as it may, you cannot blame the man and you must pity him. Think of the hopes with which the recital was planned, the work entailed in its preparation, the confidence that among London's millions there would be perhaps one hundred, perhaps fifty, people who would find the announcement sufficiently interesting to risk a small sum on it, the discovery that there was only one who cared even to the extent of 2s. 4d.

The story is pathetic, but in reality the case is not so unique as it appears to be. The only difference between this man and countless other aspirants was that he did not know a few simple things that they know. Any concert agent would have told him that there are two ways of getting an audience together, bullying your friends and cajoling those indifferent to you. Only famous men have enemies, so that they may be left out of count by the beginner. The recital-giver must do the first for himself, and his success depends on the number of his friends and his powers of importuning them. A woman recital-giver may go further, and so move her friends beforehand that they will not only buy tickets but give an order to a florist for bouquets to be presented at an appropriate moment. The concert agent has machinery for cajoling the indifferent. He will send out a large number of free tickets, to which the following unwritten conditions apply: (1) that some-



The advertisement graphic is enclosed in a double-line border. On the left, the word "Foss" is written in a large, bold, cursive script. A thick, dark diagonal line cuts across the bottom of the "Foss" text. To the right of the "Foss" text is a crest featuring a fleur-de-lis in the center, with the word "BOSTON" below it and "FLOSS" above it. A banner at the bottom of the crest reads "SUPER OMNIA". Below the "Foss" text and the diagonal line, the word "Chocolates" is written in a bold, serif font. Underneath "Chocolates" is the text "BOSTON-WINONA" in a smaller, bold, sans-serif font. At the bottom of the graphic, the phrase "The Ultimate in Candy" is written in a large, bold, serif font.

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body shall use them; (2) that the users shall applaud (preferably at the end of each work, but if by any inadvertence they should applaud during a bar's rest in the middle the mistake will not be used against them); and (3) that stallholders shall remove their hats. Chocolates may be eaten and newspapers read during the performance; conversation must not be above an ear-tickling whisper; slumber is permissible, but snoring must be limited to a *mezzo-forte*. It is not necessary to come at the beginning or to stay till the end.

These are the conditions on which the collection of dummy audiences is based, and a large proportion of beginners in the concert room, and even some experienced artists, have to be content with dummy audiences.

The system, however, has a bad effect on music in two ways. It not only gives the performer a false estimate of his real position with the general public, but it tends to destroy the real audiences. The man of our parable (which is a true story) has been spared the false estimate. He knows exactly where he stands, and knows it better than if he had been applauded by one hundred ignoramuses and abused by a dozen critics. If he is a genuine artist he also

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knows that he deserves to stand higher, and will not be discouraged. His case may be less fortunate than that of many others who have had an apparent success.

But the effect on real audiences is an even greater evil. People who know that they can hear music any time for nothing are not likely to want to hear it at any particular time and at the cost of a personal effort. The standard of individual recital-givers of the humbler order may not be a particularly high one, but, at least as far as instrumentalists are concerned, you can rarely enter a London concert room without finding there performances, perhaps indifferent, but generally reasonably intelligent, of some of the finest music ever written. Even the most ordinary performance of the "Hammerclavier" sonata must be of use to somebody, not necessarily to people who remember all the great interpretations from Hans von Bülow to Busoni, but to the thousands to whom music of the bigger kind is still a new and wonderful experience. For such people there cannot be too many opportunities of hearing



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the things which matter, but the concert halls within a mile of Oxford-circus are not their opportunity. It is not that we have in London too many concerts, but that they are too much crowded into one little area, made too cheap to people who do not care about them, and given in conditions and at prices impossible to people who do.

Years ago, when concert halls were not so numerous and the dummy-audience system had not been so fully developed, the fact of giving a recital in the centre of London was the goal of the artist's ambition. Now it is his starting-point. In those days, the starters more commonly got the loan of a room in a private house where the few who were interested could assemble, and critics would go to such private-house gatherings to discover new talent. There was much to be said for the plan, and possibly some return to it would at least do something to destroy the pernicious effect of the dummies. This problem of musical distribution is at least one to be taken seriously.

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AT THE CONCERT: A MENTAL CROSS-SECTION

(By Baird Leonard of the *Morning Daily Telegraph*)

That's the worst symphony I ever heard in my life. I don't see how the orchestra can play it and keep their faces straight. I almost wish I hadn't come. And the symbolic explanation in the programme notes is ridiculous. Still, a sense of humor doesn't go with the musical temperament. We can't have everything.

I hope I can carry that hat ahead of me in my mind until I get home to a pencil and paper. Aline can copy it perfectly. The brim is brought right up in the back and continued as the crown. It's an awfully smart idea. I wonder if it's Tappe.

That number was better. Such a contrast! I feel so uplifted when I listen to great music. It brings the tattered ends of existence right together, somehow. Art is wonderful. I'm definitely convinced by this time that I like it better than nature. Of course I might like nature better if I weren't so near-sighted and could tell the flowers and birds apart with greater ease, but even so, I'm pretty sure that I like the things man has made better than the things God has. I don't think it's sacrilegious, either. God made man, so it's all the same. And man is only working out his own divinity when he produces art. What's that Joyce Kilmer couplet?

"Poems are made by fools like me,
But only God can make a tree."

I don't know. Perhaps I'm wrong.

I must ask the superintendent to-morrow if he'll let me have my bedroom floor painted. If he won't, there's no use putting all that money into having the furniture redone. And I want all the side

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lights in the entire apartment yanked out. They're so unæsthetic. I can have lamps at different levels.

Not bad for an American composer. Our pretentious music is all so sweet, though. He's quite bald. He must be nearing fifty, if the dates in the programme are right. I must say that third movement didn't sound much like an elegy. More like a barn dance.

If McCreery doesn't send that braid to-morrow, I shall be simply furious. I don't dare let guests play bridge in these chairs with the upholsterer's tacks uncovered.

Thank Heaven the pianist is good-looking! One critic said she had the poise of a Paderewski. I hate this side of the hall. You never can see their fingers.

This is the last time I shall bring Elena to a concert. When she talks, she talks right out loud. And I can't very well shush her. She's older than I am.

My watch has stopped! And I shan't have the slightest idea when to go out. Ned said he'd be at the Ritz at four-thirty. It says three-forty-five now, but of course I haven't any idea how long it hasn't been going. Life is hard.

They're going to play the "Love-Death" from "Tristan." If I'd known that, wild horses couldn't have dragged me away early. Not



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only do I adore it, but I want to see if Mrs. William Jay stalks out and leaves Mr. Stransky flat.

She did that concerto very well—very well indeed. I'm going to have French fried onions for dinner to-night. I haven't eaten them in an age.

This is a good time to slip out. I must watch my step. The last time I fell down just as they were beginning a soft part. I feel awfully uplifted. I hope Ned doesn't grab my programme and make fun of the notes. It brings me back to earth so.

SYMPHONY No. 2, IN D MAJOR, OP. 73 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schu-

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mann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, in D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19 Mme. Schumann wrote that he had written out the first movement, and early in October he played to her the first movement and a portion of the last. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the date of the first performance, the announced date December 11. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30, 1877.* Richter conducted it. The second perform-

* Reimann, in his *Life of Brahms*, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "*Brahms*" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous music journals, as the *Signale*, say December 20, 1877.

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ance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878. The review written by Eduard Hanslick after the performance at Vienna may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,—i.e., new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened



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to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its

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uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first. The one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose "Die Symphonie

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nach Beethoven" (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—“far above all the symphonies of Schumann.”

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John S. Dwight probably voiced the opinion prevailing at the time when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

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SATURDAY EVENING, MARCH 5, at 8 o'clock

Mendelssohn Symphony No. 3 in A minor, "Scotch," Op. 56
I. Andante con moto; Allegro un poco agitato.
II. Vivace non troppo.
III. Adagio.
IV. Allegro vivacissimo; Allegro maestoso assai.
(To be played without pause)

Mozart Overture to "Die Entführung aus dem Serail"

Mozart Aria, "Deh Vieni non tardar" from
"The Marriage of Figaro"

Mozart Aria, "Batti, batti," from "Don Giovanni"

Gilbert Indian Sketches
(First performance)

- I. Prelude.
 - II. Invocation.
 - III. Song of the Wolf.
 - IV. Camp Dance.
 - V. Nocturne.
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WITH HISTORICAL AND DESCRIPTIVE
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FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

An episode in the life of Mary Stuart is told in a few words by Jeremy Collier, A.M., in "The Great Historical, Geographical, Genealogical, and Poetical Dictionary; being a Curious Miscellany of Sacred and Profane History":—

"In 1565 David Riccio, a Piemontois, who being advanc'd from a Musician to a Secretary and much in the Queen's Favour, manag'd his Interest indiscreetly and grew hated by the King, and the Nobility. The King declining, as he imagin'd in the Queen's Esteem, and provoked with the Haughtiness of Riccio, got him murther'd in the Presence."

As a matter of fact, the murder was in 1566, nor was the decline of the king in the esteem of Mary Stuart a matter of imagination.

The story of Ricci, Riccio, or Rizzio, the lute player of Turin, has moved musicians as well as poets to composition. There are operas by Canepa, Capecelatro, Rodrigues, Schliebner, which bear his name;* there are other operas in which he is introduced; there is a

* For an entertaining description of an English opera, "David Rizzio," see William Hazlitt's "Dramatic Essays" (No. 6 published originally in the *London Magazine* of June, 1820), collected works of Hazlitt, vol. viii. (1903), pp. 459-461. John Braham impersonated Rizzio. The libretto was by Col. Hamilton. There were five composers of the music. Genest says: "This is a serious opera in three acts, but there are some comic scenes. The serious scenes are injudiciously written in blank verse." The opera was produced at Drury Lane, June 17, 1820. It was performed five times. Mrs. W. West took the part of Mary Queen of Scots.

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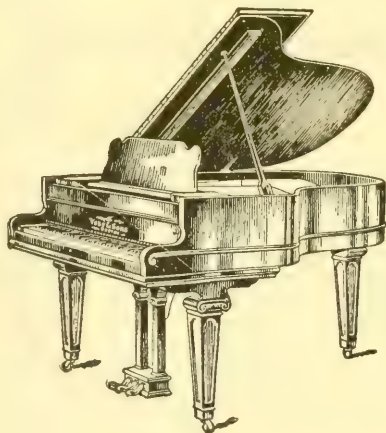
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symphonic prologue "Riccio" (Op. 16) by Adolf Sandberger; there are songs, as Raff's "David Riccio's letztes Lied," which had its season of popularity in concert halls. And this tragic story of a lute player and an infatuated or reckless queen made a deep impression on Mendelssohn.

Mendelssohn visited Scotland in 1829. He wrote from Edinburgh, July 30: "We went, in the deep twilight, to the palace of Holyrood, where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. This the murderers ascended, and finding Rizzio in a little room drew him out; and three chambers away is a small corner where they killed him. The roof is wanting to the chapel, grass and ivy grow abundantly in it; and before the altar, now in ruins, Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found to-day in that old chapel the beginning of my Scotch symphony."

A sturdy Englishman had visited the scene before Mendelssohn, and had been moved to poetic thought. Mr. James Boswell records in "The Journal of a Tour to the Hebrides with Samuel Johnson, LL.D.": "We surveyed that part of the palace appropriated to the Duke of Hamilton as Keeper, in which our beautiful Queen Mary lived, and in which David Rizzio was murdered and also the State



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Rooms. Dr. Johnson was a great reciter of all sorts of things, serious or comical. I overheard him repeating here, in a kind of muttering tone, a line of the old ballad, 'Johnny Armstrong's Last Good-night':—

“‘And ran him through the fair body!’”

It is said that Mendelssohn wrote ten measures of the Andante of the “Scotch” symphony that day at Edinburgh, but it was long before the symphony was completed. Nor was this the only work inspired by Scottish scenery and legend. The overture, “Fingal’s Cave,” the pianoforte fantasia in E-sharp minor, which was originally entitled “Sonate Écossaise,” the two-part song, “O wert thou in the Cauld, Cauld Blast,” and probably the pianoforte fantasia in A minor were the result of this journey.

Later that year he wrote, “The Scotch symphony and all the ‘Hebrides’ matter is building itself up step by step.” But in the spring of 1830 he was hard at work on the “Reformation” symphony. The first mention of the “Scotch” was in a letter from Linz, in which he says that he is “going to” compose the A minor symphony. In 1830 at Rome he tried to gird up his loins for the

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task. He wrote his sister, November 16: "I have finished the overture ('Fingal's Cave'), and, please God, will take hold of the symphony." A few days later: "I contemplate writing . . . and the A minor symphony." He wrote December 20: "After that I shall take hold again of my instrumental music, write . . . and perhaps another and second symphony; for there are two rattling around in my head." He re-enters the thought of the symphony in A major, the "Italian." In 1831 Mendelssohn was busied chiefly with the "First Walpurgis Night," one of his finest and most characteristic works, which has been unaccountably neglected of late. Still in the spring he expressed the wish to finish the "Italian" symphony: "It will be the maturest thing that I have ever done. . . . Only the 'Scotch' symphony seems to be beyond my grasp. I have had some good ideas lately for it, and will take hold of it directly and bring it to a close."

The "Italian" symphony was finished, and it was performed in London in 1833. But the "Scotch"? Mendelssohn might have written on the manuscript the lines that Coleridge added to "The Three Graves,"—*Carmen reliquum in futurum tempus relegatum*. "To-morrow! and to-morrow! and to-morrow!" But the to-morrow of Mendelssohn came.

* * *

Marriage, the busy life at Leipsic, "St. Paul," a visit to England, overtures and psalms, the "Hymn of Praise," work at Berlin,—at last the "Scotch" symphony was finished January 20, at Berlin. It



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was performed for the first time in manuscript at a Gewandhaus concert, March 3, 1842, under the direction of the composer. The titles of the movements were not then given. At the third performance in Leipsic, January 26, 1843, these titles were given: *Introduktion und Allegro agitate*, *Scherzo assai vivace*, *Adagio cantabile*, *Allegro guerriero*, und *Finale maestoso*. At the fourth performance in Leipsic, February 22, 1844, this note was added, "In uninterrupted succession." The audience, according to report, had no time to breathe during the performance; for the movements of the symphony were not separated by the usual waits, and the work, according to Mendelssohn's wish, was played without stops. The hearers had no opportunity for ruminating over each movement, and they were exhausted before the end. A German historian who worshipped Mendelssohn, and wished at the same time to be true to his Leipsic, adds, "The audience was most respectful toward the composer, but it was not so enthusiastic as it expected and wished." At the repetition, when the symphony was conducted by Karl Bach, the applause was livelier and more general. The first performance in London was at a Philharmonic Concert, June 13, 1842. Mendelssohn conducted the whole concert; Thalberg played fantasias from themes on operas; and Mr. George Hogarth tells us that "the room was crowded to overflowing with the élite of our artistic society." After this performance Mendelssohn obtained permission to dedicate the symphony to Queen Victoria of England. The first performance in Paris was at a Conservatory

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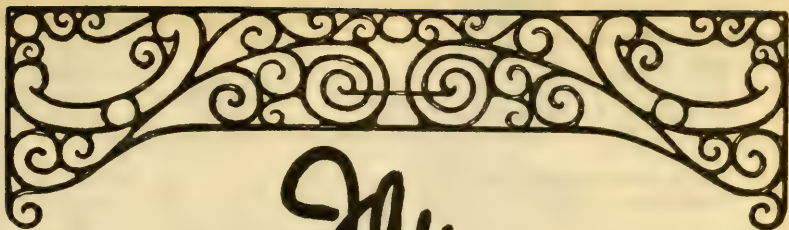
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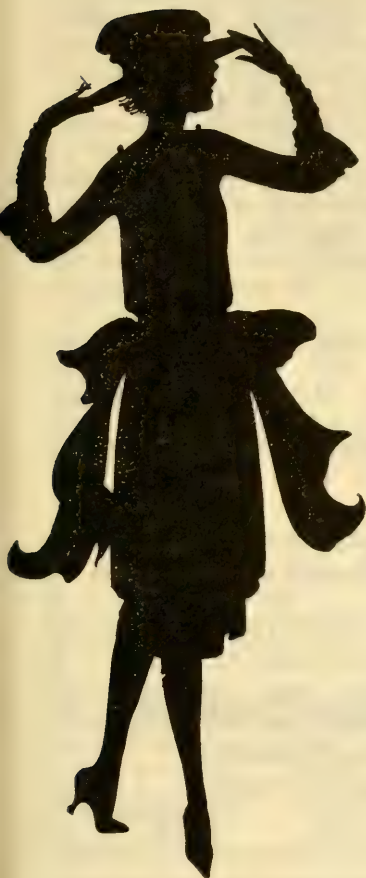
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concert, January 14, 1844. Habeneck led. The programme was a curious mixture:—

New Symphony.....*Mendelssohn*
 Sanctus and Benedictus from Mass in B-flat (Chorus)....*Haydn*
 Concertino for Trombone.....*David*
 (Played by FREDERICK BELCHE, first trombone of the
 King of Prussia.)
 March and Chorus from "Ruins of Athens".....*Beethoven*
 Symphony*Haydn*

Stephen Heller reviewed the work in the *Revue et Gazette Musicale*. His article was appreciative, sympathetic. He began: "It is difficult if not impossible to give an exact and faithful idea of a work of this breadth by dissecting the movements. There is nothing so dry and dismal as to quote this or that chord, this or that measure or modulation. As for melodic thoughts, how can they be defined or explained?" He then reviewed the work at length without pedagogic precision and without undue exuberance of rhetoric. We learn from him that the audience was "slightly bewildered" by the originality of the symphony, that some of the hearers regarded the composer as a revolutionary. The portions that pleased immediately were the first movement, the beginning of the Adagio, and the Finale. Heller spoke of the "mysterious murmur of the orchestration, that was also characteristic of the overture, 'Fingal's Cave.'"

The first performance in the United States was at New York by the Philharmonic Society, November 22, 1845. George Loder was the conductor. There were overtures by Méhul and Cherubini; arias by Rossini and Mercadante; a harp solo; Hermann Wollenhaupt played a fantasia by Heller on themes from Halévy's "Charles VI."

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The first performance in Boston was by "The Academy of Music" at the Melodeon, November 14, 1846. G. J. Webb was the conductor, and William Keyzer the concert-master. The programme was as follows :-

- Overture (*sic*) Gueriére (first time in Boston)..*P. Lindpaintner*
 (With corneopean obbligato.)
 Aria, "Salute à la France".....*Donizetti*
 M^{lle}. JULIETTE DE LA REINTRIE.
 Overture to the Tragedy "Nero" (first time in Boston)..*Reissiger*
 Solo French horn by HERR SCHMIDT from Münster,
 Germany, his first appearance.
 Cavatina, "Mi parche un lungo secolo".....*Coppola*
 M^{lle}. DE LA REINTRIE.
 Overture, "Fille du Régiment".....*Donizetti*

PART II.

- Grand Symphony No. 3 (in A minor).....*Mendelssohn*
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One of the leading newspapers reviewed the concert. Two lines were given to the new symphony, and forty to the young singer who appeared for the first time.

* *

The ten measures that connect the first movement with the scherzo were added, Professor Macfarren said, by Mendelssohn after a rehearsal in London.

This symphony is numbered the third, but it is the fifth in order of composition. The first is in C minor (1824), although twelve symphonies for strings were written earlier. The second is the

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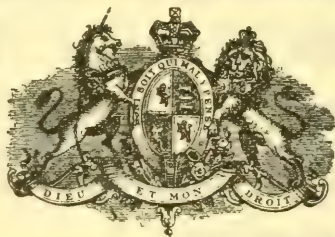
"Reformation" (1830-32), which was published after the composer's death, as was the third, the "Italian" (1833). The fourth is the "Lobgesang" (1840), and the fifth is in the "Scotch" (1842).

We have seen that Mendelssohn referred in his letters to the "Scotch" symphony. He did not thus characterize the work on the title-page. Did he object to the application of a restrictive or suggestive title to a symphony? In 1830 he was anxious concerning a title for his second, whether it should be called Reformation, the Confession, a symphony for a Church Festival, etc.

Did the composer of "Fingal's Cave," the "Italian" symphony, the "Scotch" symphony, the "Midsummer Night's Dream," dread the reproach of programme music? Mr. Stratton, in his excellent life of Mendelssohn (1901), does not tarry over the question: "When Schubring told him that a certain passage in the 'Meeresstille' overture suggested the tones of love entranced at approaching nearer the goal of its desires, Mendelssohn replied that his idea was quite different; he pictured some good-natured old man sitting in the stern of the vessel, and blowing vigorously into the sails, so as to contribute his part to the prosperous voyage. Of course that was said as a joke"—it must be remembered that Mr. Stratton's book is addressed to an English public—"and to stop inquiry; for Mendelssohn hated 'to explain' his music."

Mendelssohn wrote how much he was impressed by the scene at Holyrood: "I believe I found to-day in that old chapel the beginning of my 'Scotch' symphony." The idea of writing a symphony thus inspired haunted him for fourteen years, but no melody heard

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on that occasion moved him to composition. At Edinburgh—but let George Hogarth, who was then his companion, tell the story: “At Edinburgh he was present at the annual ‘Competition of Pipers,’ where the most renowned performers on the great Highland Bagpipe—feudal retainers of the chiefs of clans, pipers of Scottish regiments, etc.—contend for prizes in the presence of a great assemblage of the rank and fashion of the Northern capital. He was greatly interested by the war-tunes of the different clans, and the other specimens of the music of the country which he heard on that occasion and during his tour through various parts of Scotland; and in this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music—solemn, pathetic, gay, and warlike—is familiar to every amateur.”

Chorley, an intimate friend of Mendelssohn, scouted the idea that Rizzio, a lute player, had from Mary Stuart’s court “issued modes and habits that altered the cast of the Northern melodies,” for he found no trace of the harp spirit in the tunes of Scotland; but he admitted that the Scotch had trained the bagpipe to a perfection of superiority: “And I conceive that one of those grand, stalwart practioners whom we see in that magnificent costume which English folks have not disdained to wear (though it is a relic belonging to a peculiar district) would blow down, by the force and persistence of his drone, any rival from Calabria, or the Basque Provinces, or the centre of France, or the Sister Isle.” To this bagpipe he referred

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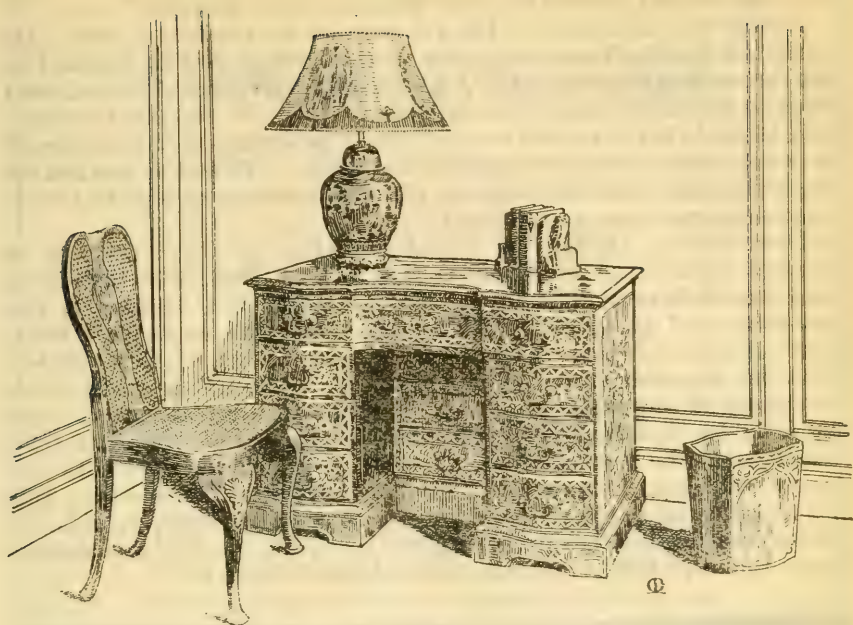
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some of the lawless progressions of Scottish melodies, and he named as "among the most complete examples of national forms turned to musical order" the Scherzo of Mendelssohn's third symphony in A minor, called, from this very Scherzo, "the Scottish."

And so we come back to Dr. Johnson on his celebrated tour. He admitted that he knew a bagpipe from a guitar, and he listened to the former instrument. "Dr. Johnson appeared fond of it, and used often to stand for some time with his ear close to the great drone." And he said that if he had learned music he should have been afraid he would have done nothing else but play. "It was a method of employing the mind without the labor of thinking at all, and with some applause from a man's self."

There was no thought of slavish imitation or direct attempt at musical portraiture in Mendelssohn's mind. That ultra-fastidious man would have shuddered at the apparition of a bagpipe in the orchestra and the glad answering cry from the audience, "Why, that's Scotland," just as he would wonder to-day at Hans Huber with his symphony in E minor entitled "Böcklin," in which each movement is supposed to express in music the sentiment of some painting by that remarkable and fantastical artist. No doubt he remembered the haunted room, the chapel, the sky, the spirit of the pipers,—all that he saw and heard in that romantic country; and his recollections colored the music of the "Scotch" symphony. There is a decided mood throughout the work, there is the melancholy found in border ballads, as in the eerie verse:—

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"But I have dreamed a dreary dream,
Beyond the Isle of Skye;
I saw a dead man win a fight,
And I think that man was I";

there is the thought of "old, unhappy, far-off things, and battles long ago"; but it was undoubtedly far from Mendelssohn's mind to tell the tragedy of Rizzio, although that tale determined largely his mood and colored his expression. That Mendelssohn in his symphony, as in the "Fingal's Cave" overture, is a musical landscapist, there is no doubt; he makes the "impression"; he does not elaborate detail.

And see how this "Scotch" symphony was misunderstood by no less a man than the sensitive Schumann, who, having been told that it was the "Italian," listened to the music, and then spoke of the beautiful Italian pictures, "so beautiful as to compensate a hearer who had never been in Italy."

Ambros, one of the most cool-headed of German writers about music, found this "Scotch" symphony "a beautiful enigma requiring a solution." He surely knew of Mendelssohn's visit to Scotland and the early purpose to write the symphony. Yet he wrote: "What is meant by the roaring chromatic storm at the end of the first Allegro, the gently sorrowful and solemn march-movements in the Adagio, the violent conflict in the Finale? These rinforzatos in the bass sound almost like the roaring of a lion, with which we might fancy a young Paladin engaged in knightly combat. What is meant by the Coda with its folksong-like melody and enthusiastic festive jubilation? And then the airy, elfish gambols of the Scherzo,—we

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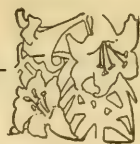
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* * *

The score and parts of the Symphony in A minor were published by Breitkopf & Härtel, of Leipzig, in February, 1843.

The movements are not separated by the usual waits; they should be played consecutively, without stops.

I. Andante con moto, A minor, 3-4: Allegro un poco agitato, A minor, 6-8.

II. Vivace non troppo, F major, 2-4.

III. Adagio, A major, 2-4.

IV. Allegro vivacissimo, A minor, 2-2: Allegro maestoso, A major, 6-8.

The last movement of this symphony has been entitled "The Gathering of the Clans."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

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(Born at Salzburg, Austria, January 27, 1756; died at Vienna, December 5, 1791.)

"Die Entführung aus dem Serail," a comic *Singspiel* in three acts, the text adapted from C. F. Bretzner's "Belmonte und Constanze," by Gottlob Stephanie, the music by Mozart, was produced at the National Theatre, Vienna, July 12, 1782. Bretzner wrote his libretto for a *Singspiel* by Johann André. It was practically a vaudeville. The chief interest was in the dialogue; the songs were for the most part superfluous. André's work was produced in 1781. Bretzner complained of the liberties taken with his libretto by Stephanie, but André sided with the latter and Mozart.

The story is a simple one. A Spanish girl Costanze, her maid Blondchen (Blonda), and her valet Pedrillo are in the harem of Selim Pascha under the charge of Osmin, the guardian of the harem. Belmonte, the lover of Costanze, finds his way into the harem, and Pedrillo drugs Osmin's wine. The guardian exposes the plot. The conspirators are about to be bowstranded, but Selim recognizes Belmonte as a citizen of Burges who once saved his life. He therefore frees the captives.

Mozart wrote to his father, August 1, 1781, that he had been

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commissioned to write this opera. "I shall compose the overture, a chorus in the first act and the final chorus in Turkish music." The chief parts were taken by Miss Cavalieri, Miss Therese Teyber * (Blondchen), Adamberger (Belmonte), Fischer (Osmin), and Dauer and Walter. Miss Cavalieri was a bravura singer, not attractive in looks, and a mediocre actress. Adamberger was capital as the lover, and Fischer was an ideal Osmin. Miss Teyber impersonated Blondchen, one of the first naïve girl parts that were afterwards frequently found in German opera of the lighter sort.

The opera was at once a great success. There was no end of applause the opening night; there were many performances; but the Emperor Joseph said to Mozart: "Too fine for our ears and an immense number of notes," referring probably to the accompaniment. Mozart answered: "Just as many notes, your Majesty, as are necessary." Gluck heard the opera, was greatly pleased, paid the composer many compliments, and invited him to dinner. Mozart received fifty ducats for the opera. The usual fee later was one hundred ducats.

* She is not to be confounded with Elisabeth Teyber, who was perhaps an older sister. Therese married afterwards the tenor, Perd. Arnold, with whom she left Vienna. Her voice, in 1781, was described as young and fresh.

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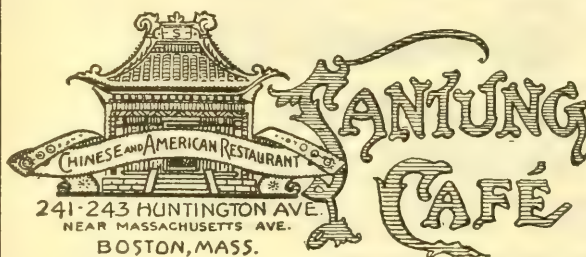
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Mozart admitted that the versification was slovenly, but he wrote to his father a remarkable letter, in the course of which he said:—

“After all, in an opera, the poetry must be the handmaid of the music. Why do Italian operas always please in spite of their wretched librettos—even in Paris, as I was witness myself. Because the music is supreme, and everything else is forgotten. All the more then will an opera be likely to please in which the plan of the piece is well carried out, and the words are written simply to suit the music; not turned and twisted so as to ruin the composition for the sake of a miserable rhyme, which God knows does far more harm than good in a dramatic representation. Verse, indeed, is indispensable for music, but rhyme is bad in its very nature, and poets who go to work so pedantically will certainly come to grief, together with the music. It would be by far the best if a good composer who understands the theatre, and knows how to produce a piece, and a clever poet, could be (like a veritable phoenix) united in one; there would be no reason to be afraid as to the applause of the ignorant then. The poets seem to me something like trumpeters, with their mechanical tricks—if we composers were to adhere so



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closely to our rules (which were well enough as long as we knew no better) we should soon produce music just as worthless as their worthless books."

"Die Entführung aus dem Serail" was performed in New York at the German Opera House, October 10, 13, 15, 17, 1862, with Mmes. Johannsen and Rotter and Messrs. Lotti, Quint, and Weinlich (Osmin). Anschutz was the director.

The overture was performed in Boston at a concert of the Boston Symphony Orchestra, December 23, 1882; also on February 23, 1895. The air of Costanze, "Che pur aspro," was sung at concerts of this orchestra in Boston by Abbie Whinery, February 3, 1883, Mme. Sembrich, December 9, 1899, Mme. Steinbach-Jahns (in German), April 19, 1890. Osmin's air, "Solche hergelauf'ne Laffen," was sung in Boston by Max Heinrich at a concert of the Boston Symphony Orchestra, February 24, 1894. Blonda's aria, "Con vezzie, con lusinghe," was sung here by Alma Gluck at a concert of the Boston Symphony Orchestra, October 7, 1911.

The overture, Presto, C major, 2-2, begins with the first theme: the thesis, piano, is given out by violins and violoncellos; the antithesis, forte, by the full orchestra. After development, there is a subsidiary passage on a new theme in G minor; this passage takes the place of the second theme. After the free fantasia, ending in G major, there is a little episode, Andante, C minor, 3-8, based on the theme of Belmonte's first aria, "Hier soll ich dich denn sehen, Costanze!" (The aria is in C major.) The third part of the overture, tempo primo, is regular, except that the subsidiary passage is in G minor as it was before.

The overture is scored for piccolo (interchangeable with flute in the Andante episode), two oboes, two clarinets, two bassoons, two



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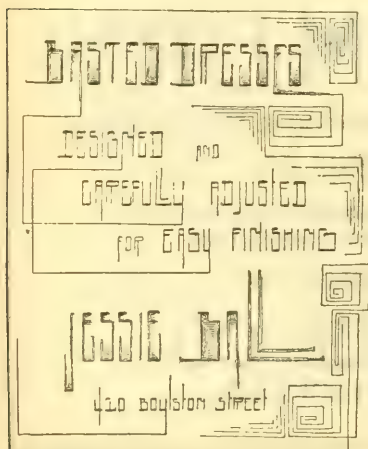
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horns, two trumpets, kettledrums, bass drum, cymbals, triangle, and strings. Julius Rietz in his preface to Breitkopf & Härtel's edition of the full score of the opera remarks: "The double notes in the bass drum are already unintelligible to many nowadays. Let it therefore be said that this instrument was formerly played on both sides and with both arms; on the right side with the regular drum-stick, on the left with a sort of birch-broom (*Rute*) for quicker strokes; the notes with tails pointing upward are for the latter, those with tails pointing downward for the former." Mr. Cecil Forsyth has noted a revival of this method of beating in the third movement of Mahler's second symphony.*

ALICE NIELSEN, soprano (Mrs. Le Roy R. Stoddard), was born at Nashville, Tenn., in 1876. Having studied singing with Ida Valerga at San Francisco, she sang in public at a very early age. She made her first appearance in operetta as "Yum Yum" in "The Mikado" at Oakland, Calif. For some time she sang at the Tivoli Theatre, San Francisco. In 1896 she joined "the Bostonians," and made her first appearance in Boston on April 27, 1896, at the Tremont Theatre as Annabel in "Robin Hood." She also took the part of Maid Marian in that opera and that of Anita in "A Wartime Wedding" that season. On September 20, 1897, she took the part of Yvonne in Victor Herbert's "The Serenade" at the Boston Theatre. On March 13, 1899, at the head of her company, she appeared at the Boston Theatre as Musette and Irma in Herbert's "Fortune Teller." In 1900 she came to the Boston Museum at the

* "Orchestration," by Cecil Forsyth, page 28 (London, 1914).



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head of her own company and appeared on April 16 as Greta in Herbert's "The Singing Girl." In 1902 she was singing at the Shaftsbury Theatre, London, in "The Fortune Teller." She resolved to study for grand opera. Having prepared herself in London and in Italy, she made her first appearance as Marguerite in Gounod's "Faust" at the Bellini Theatre, Naples. Later she sang at the San Carlo, Naples (Violetta), and at Covent Garden, in "Don Giovanni," "Le Nozze di Figaro," "La Bohème," "Rigoletto," etc. In 1906 she made a tour of the United States as prima donna of the Don Pasquale Opera Company.

In 1907-08 she was prima donna of the San Carlo Opera Company and appeared in 1907 at the Park Theatre, Boston, from May 6 to May 15 as Mimi, Norina, Marguerite, Rosina, Gilda. At the Majestic Theatre, Boston, in December, 1907, she appeared with the same company as Gilda, Rosina, Lucia, Violetta.

She was a member of the Boston Opera Company during its existence. She sang at the Boston Opera House in these operas:—

"LA BOHÈME," Mimi: 1909, November 11, 13, 24; 1910, February 14, November 18, December 3; 1911, February 25, March 22.

"DON PASQUALE," Norina. 1909, November 26; 1910, February 9, 19, March 11; 1911, March 17, 21.

"MADAMA BUTTERFLY," Butterfly. 1909, December 8; 1910, February 12, 28, November 30; 1911, January 28; 1914, March 14.

"FAUST," Marguerite. 1909, December 15; 1910, March 5, November 14; 1913, March 15.



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Chattanooga Daily Times: He is a master of the instrument, a finished musician, and the ovation he won at the conclusion of his second number was thoroughly deserved.

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"MEFISTOFELE," Marguerite. 1910, February 21, 26, March 2, 24, December 24.

"LA TRAVIATA," Violetta. 1910, March 19; 1911, January 7.

"RIGOLETTO," Gilda. 1910, March 21.

"L'ENFANT PRODIGE," Lia. 1910, November 16, December 2, 5, 31; 1911, February 8, 18.

"CARMEN," Micaëla. 1910, December 19, 30; 1911, January 25, February 4.

"THE SACRIFICE," Chonita. 1911, March 3, 8, 13, 18.

"PAGLIACCI," Nedda. 1912, April 17 (with the visiting Metropolitan Opera Company); 1913, December 20 (Boston Opera Company); 1914, February 2, 13 (Boston Opera Company).

"DON GIOVANNI," Zerlina. 1913, February 12; 1914, March 11.

"IL SEGRETO DI SUSANNA," Countess Gill. 1913, March 18, 20, 29; 1914, February 13.

"MARTHA," Lady Harriet. 1913, March 24, 29.

"IL BARBIERE DI SEVIGLIA," Rosina. 1914, February 4.

"ROMÉO ET JULIETTE," Juliet. March 4.

In 1910 Miss Nielsen became a member of the Metropolitan Opera Company.

She appeared at the Majestic Theatre, Boston, on October 29, 1917, as the heroine in the operetta "Kitty Darlin'," music by Rudolf Friml. The operetta was based on Belasco's "Sweet Kitty Bellairs." In following seasons she toured the United States as a concert singer.

She has sung in Boston often in concert. Her last appearance was at Symphony Hall in a concert with Mr. Bedetti, violoncellist, on May 2, 1920.



The Ultimate in Candy

ARIA "DEH VIENI," FROM "LE NOZZE DI FIGARO," ACT IV., SCENE 10.
WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786, and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his "Reminiscences" that he was called OKelly in Italy); Bartolo and Antonio, Busani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart

* Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and book-seller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

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conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The scene is a garden,—an arbor at the right and another to the left. Night.

The Count Almaviva has begged Susanna, his wife's maid, to meet him. This she has promised to do, but she changes clothes with her



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mistress. The Countess dressed as Susanna meets the Count, whilst Susanna as the Countess accepts the advances of Figaro.

Air. Andante, F major, 6-8. Accompanied by flute, oboe, bassoon, and the usual strings.

Deh vieni, non tardar, o gioja bella !
Vieni ove amore per goder t' appella.
Finchè non splende in ciel notturna face,
Finchè l' aria è ancor bruna, e il mondo tace.

Quì mormora il ruscel, quì scherza l' aura,
Che col dolce susurro il cor ristauro,
Quì ridono i fioretti, e l' erba è fresca,
Ai piaceri d' amor quì tutto adescà.

Vieni ben mio ! tra queste piante ascese !
Ti vo' la fronte incoronar di rose !

Air.

O come, my heart's delight, where love invites thee.
Come then, for without thee no joy delights me.
The moon and stars for us have veil'd their splendor.
Philomela has hush'd her carols tender.

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The brooklet murmurs near with sound caressing,
'Tis the hour for love and love's confessing.
The zephyr o'er the flow'rs is softly playing,
Love's enchantment alone all things is swaying.

Come then, my treasure, in silence all reposes,
Thy love is waiting to wreath thy brow with roses! *

Ann (otherwise Anna) Selina Storace, soprano (1766–1817), who created the part of Susanna, was the daughter of Stefano Storace (originally Sorace), Italian double-bass player. She studied with her father and Ranzzini in London, and appeared there in concerts from 1774 to 1778. She studied with Sacchini at Venice, and appeared in 1780 at La Pergola, Florence, with great success. In 1781 she sang at Parma, and in 1782 at La Scala in Cimarosa's "Il Pittore Parigino" (August 10), and in Sarti's "Fra i due litiganti il terzo gode" (September 14). In 1784 she was engaged at the Imperial Theatre, Vienna, at a salary equal to \$2,500 for the season,—a remarkably high sum for that period. In Vienna she contracted an unhappy marriage with John Abraham Fisher, the violinist. He beat her. They soon separated, and she never afterwards used her husband's name. The Emperor ordered Fisher to leave Austria. Returning to London in 1787, she sang in opera. She became intimate with Braham, and sang with him on the Continent. On May 30, 1808, she left the stage, farewelling the public in "The Cabinet." She left a large fortune,—£11,000 in pecuniary legacies and about £40,000 for a cousin as residuary legatee. There is much entertaining gossip about her as woman and singer. (See Kelly's "Reminiscences" for stories of her life in Vienna.)

* The English version is by Natalie McFarren.

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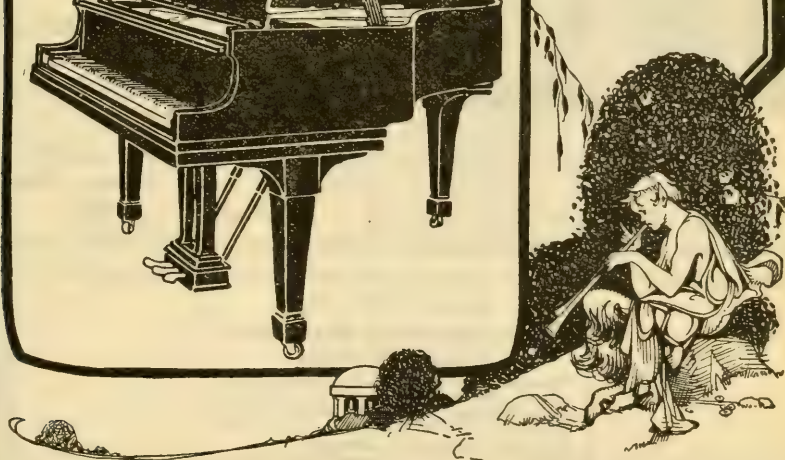
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The first performance of the opera in the United States was one of Bishop's remodelled English version, in New York, on May 3, 1823.

The first performance of the opera in Boston was in all probability Bishop's version.

The last performance was the one given by the Metropolitan Opera House Company in the Boston Theatre, April 15, 1904. The cast was as follows: Count Almaviva, Scotti; the Countess, Mme. Gadski; Susanna, Mme. Sembrich; Figaro, Campanari; Cherubino, Mme. Seygard; Marcellina, Mme. Bauermeister; Basilio, Reiss; Bartolo, Rossi; Antonio, Dufriche. Felix Mottl conducted.

"BATTI, BATTI, O BEL MASETTO," FROM "DON GIOVANNI" (ACT I, No. 12) WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

The scene is a garden. Masetto reproaches Zerlina for her light behavior with the stranger, Don Giovanni. She assures him that she meant no harm; she was only flattered for the moment; let him strike her, even kill her if he believes her guilty. She then sings:—

Andante grazioso, F major, 2-4, 6-8.



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Batti, batti, O bel Masetto,
La tua povera Zerlina!
Starò qui come agnellina
Le tue batte ad aspettar.

Lascierò straziarmi il crine,
Lascierò cavarmi gli occhi,
E le care tue manine
Lieta poi saprò bacciar.

Pace, pace, o vita mia!
In contento ed allegria
Notte e dì vogliam passar.

Strike, strike, dear Masetto, your poor Zerlina! I will stand like a little lamb and await your blows. I will let you pull me by the hair; I will let you pluck out my eyes, and even then will I gladly kiss your dear hands.

Let us make it up, my sweetheart! And afterwards we will spend the nights and days in contentment and mirth.

The orchestral accompaniment is scored for flute, oboe, bassoon, two horns, and strings, with violoncello obbligato.

"Il Dissoluto Punito o sia Il Don Giovanni, dramma giocoso in due atti. La Poesia è dell' Abate da Ponte, Poeta de' Teatri Imperiali. La Musica è del Sig. Wolfgango Mozart, Maestro di Cap.," was first performed at Prague, October 29, 1787. Mozart conducted his opera four times, once for his "benefit." The cast was as follows:

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"Don Giovanni" was performed for the first time in America at New York, May 23, 1826, by Garcia's company. Garcia himself was the hero, Garcia's son Manuel, afterwards the famous teacher of singing (1805-1906), was the Leporello, the part of Zerlina was taken by Garcia's daughter, famous afterwards as Malibran. Barbeire was Donna Anna, Garcia's wife was Donna Elvira, Milon was Don Ottavio, Augi was Masetto, and Angrisani the Commendatore.

* * *

The first performance in Boston was on April 8, 1850, when Max Maretzek led. The cast was as follows: Don Giovanni, Beneventano; Donna Anna, Truffi; Don Ottavio, Forti; Commendatore, Strini; Donna Elvira, Amalia Patti; Leporello, Sanquirico; Masetto, Novelli; Zerlina, Bertucca.

The last performance was by the Boston Opera Company at the Boston Opera House, March 11, 1914: Don Giovanni, Vanni Marcoux; Il Commendatore, José Mardones; Donna Anna, Emmy Destinn; Don Ottavio, Vincenzo Tanlongo; Donna Elvira, Elizabeth

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Amsden; Leporello, Paolo Ludiker; Masetto, Luigi Tavecchia; Zerlina, Alice Nielsen. Felix Weingartner conducted.

"Batti, Batti" was sung at a concert of the Boston Symphony Orchestra by Emma Juch on November 5, 1887.

It was sung by Mrs. Seguin at the first concert of the Boston Musical Fund in Tremont Temple on November 27, 1847, C. H. Mueller conductor. The programme stated: "The orchestra consisting of all the available talent of the city, numbering fifty-five members, Professors of Music."

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volumes and aims—not to be a compilation of already known facts about the ‘Indian,’ but to be a contribution to our knowledge concerning him—his traditions, his arts, and his social life—founded upon original research and personal investigation.

“My particular job consisted in the transcription of Indian melodies and tribal songs from phonographic cylinders—putting them down in our ordinary musical notation, so that they might be published in Mr. Curtis’s book. The field staff connected with this work would induce certain Indians in the far West to sing their love songs, ceremonial songs, dance songs, etc., into a phonograph. The cylinders were then removed and shipped to me in Cambridge. I would put them on my phonograph, start the machine, and obtain a strictly accurate reproduction of the song and voice of the original Indian.

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"While engaged in this work, I became much interested in the musical material and eventually pursued my studies concerning the music of the Indians far beyond the material which the phonographic cylinders afforded me, examining in detail the collections of North American Indian Music which have been made by Alice Fletcher, Franz Boas, Benjamin Ives Gilman, Natalie Curtis, Frances Densmore, and others. The suggestions of barbaric wildness in certain of these fragments of melody—their frequent waywardness of rhythm—and above all the savage and insistent drum beat with which most of the songs were accompanied—stirred my blood and aroused my romantic enthusiasm.

"The 'Indian Sketches' are the result of this interest and enthusiasm. In them I have tried to present various moods of Indian life. They are, for the most part, not musical pictures of definite incidents, so much as they are musical mood-pictures. I have made liberal use of the material which I gathered in my studies, but have in but one instance quoted an Indian melody verbatim. (I have used short phrases of a measure or so from which to develop more extended melodies in the same spirit.) Most of these barbaric chants are to me but potent suggestions pointing in the direction of an unexplored domain of musical color. While comparatively few of these primitive songs have a distinctly *musical* value—while a dreary monotony is one of their frequent characteristics—and while there

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are hundreds of songs built on the same pattern with but insignificant variations—there are yet, here and there scattered through the mass of this material, certain striking and piquant musical phrases, which give one a positive and distinct impression of racial character. I have used certain of these phrases as hints; as suggestive musical nubs, which I have developed; striving never to lose touch with the barbaric character of the original melodic germ.

“The Suite is in six movements, as follows:—

“I. Prelude: A barbaric mood which rises to a climax and in turn fades away to the desert silence.

“II. Invocation: The nature of the Indian is full of primitive religious feeling. This movement is subjective in character and may be considered as a prayer, or supplication of the Great Spirit.

“III. Song of the Wolf: A short development of one of the sombre and poignant cries of the ‘Kutenai.’

“IV. Camp Dance: Intended to express the lighter side of Indian camp life. More in the nature of a Scherzo.

“V. Nocturne: This is a larghetto of somewhat romantic feeling, such as one might have if he were alone at night paddling a solitary canoe on one of our Western rivers. The dark pine forests on either shore would but intensify his feeling of loneliness, and mystery, while distant sounds of night birds or the cries of animals might ever and anon assail his ears.

“VI. Snake Dance: This is a frankly barbaric study, and was suggested by the prayer-dance of the ‘Hopi’ of Arizona. This ceremony which is performed by several men in public constitutes a prayer for rain. Live rattlesnakes are held and carried between the teeth by the participants.

“The Suite is scored for these instruments: three flutes, two oboes,

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In 1911 Mr. Gilbert composed music illustrative of the religious, ceremonial, and daily life of the American Indians, being associated with Edward S. Curtis in the latter's lecture "The Story of a Vanishing Race" and in his publication "The North American Indian." The music for the lecture included an orchestral prelude "The Spirit of Indian Life"; a Suite, "Dream of the Ancient Red Man"; "Evening in Hopi Land," music for the "Arrow" ceremony for the pictures in the Cañon de Chally, etc.



These compositions of Mr. Gilbert's have been played in Boston at concerts of the Boston Symphony Orchestra:—

1911, April 13. Comedy Overture on Negro Themes.

1919, February 21. Symphonic Prologue to J. M. Synge's play, "Riders to the Sea."

1920, February 20. "The Dance in Place Congo," symphonic poem (after George W. Cable).

ADDENDUM: We have received the following note apropos of Mr. Carpenter's ballet music played last week:—

"To complete your records about 'The Birthday of the Infanta,' I have just run across the fact that Franz Schreker wrote a musical pantomime on the same subject, with the same title, in 1908, for the famous sisters Wiesenthal, two Viennese who met with great success at the time."

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- VII. Moins vif.
- VIII. Epilogue: Lent.

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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FRIDAY AFTERNOON, MARCH 11, at 2.30 o'clock

SATURDAY EVENING, MARCH 12, at 8 o'clock

Weber Overture to "Euryanthe"

Haydn Concerto in D major for Violoncello
 I. Allegro moderato.
 II. Adagio.
 III. Allegro.

Liszt Symphonic Poem No. 4, "Orpheus"

Ravel Valses Nobles et Sentimentales
 I. Modéré.
 II. Assez Lent.
 III. Modéré.
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 V. Presque Lent.
 VI. Assez vif.
 VII. Moins vif.
 VIII. Epilogue: Lent.

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OVERTURE TO "EURYANTHE" CARL MARIA VON WEBER

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

Domineco Barbaja, manager of the Kärnthnerthor and the An der Wien theatres, had commissioned Weber to write for the former opera house an opera in the style of "Der Freischütz." Weber had several librettos in mind before he chose that of "Euryanthe"; he was impressed by one concerning the Cid by Friedrich Kind. The two quarrelled. Then he thought of the story of Dido, Queen of Carthage, as told by Ludwig Rallstab, but this subject had tempted many composers before him. Helmina von Chezy, living in Dresden when Weber was there, had written the text of "Rosamunde" to which Schubert set music.* The failure of this work apparently

* The romantic play "Rosamunde, Fürstin von Cypern" was produced at the Theater An der Wien, Vienna, December 20, 1823, and performed only twice.

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did not frighten Weber from accepting a libretto from her. She had translated a version of the old French tale mentioned above for a collection of mediæval poems ("Sammlung romantischer Dichtungen des Mittelalters"), edited by Fr. Schlegel, which was published at Leipsic in 1804. She entitled her version, "Die Geschichte der Tugendsamen Euryanthe von Savoyen" ("The Story of the Innocent Euryanthe of Savoy"). The original version is in the "Roman de la Violette" by Gilbert de Montreuil.

As soon as the text of the first act was ready (December 15, 1821), Weber began to compose the music. He wrote a large portion of the opera at Hosterwitz.

The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16-19, 1823.

Weber wrote to his wife on the day after the first performance: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out."

Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before the performance. There was a tumult in the parterre of the opera-house. There was laughing, screaming, cursing. A fat,



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carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room for me! I am the poetess, I am the poetess!" It was Mme. von Chezy, who had forgotten to bring her ticket and was thus heroically attempting to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given.

"The performance of the overture," says Max von Weber, "was not worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to do well, or, and this is more probable, perhaps the fault was in the lack of sufficient rehearsal. The ensemble was faulty,—in some places the violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made later in Berlin, Dresden, and the Gewandhaus concert in Leipsic." Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time in Berlin in a concert by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: "That the overture failed is naturally very unpleasant for me. It must have been wholly misplayed, which I am led to believe from the remarks about its difficulty. The Vienna orchestra, which is in no way as

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good as that of Berlin, performed it *prima vista* without any jar to my satisfaction, and, as it seemed, with effect."

* * *

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half-note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth'" (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for violoncellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short Largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her the tragic story of Emma and her betrothed, Udo; for the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had been her faithful lover. He fell in battle. As life was to her then worthless, she



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took poison from a ring, and was thereby separated from Udo; a wretched ghost, she was doomed to wander by night until the ring should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre. She gives it to Lysiart, who shows it to the court, swearing that he had received it from Euryanthe, false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is made over a woman's chastity. In each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain bragging of favors granted to him.

In Boccaccio's story, Ambrose of Piacenza bribes a poor woman who frequents the house of Bernard Lomellin's wife to bring it about that a chest in which he hides himself is taken into the wife's bedchamber to be left for some days "for the greater security, as if the good woman was going abroad." At night he comes out of the chest, observes the pictures and everything remarkable in the room, for a light is burning, sees the wife and a little girl fast asleep, notices a mole on the wife's left breast, takes a purse, a gown, a ring, and a girdle, returns to the chest, and at the end of two days is carried out in it. He goes back to Paris, summons the merchants

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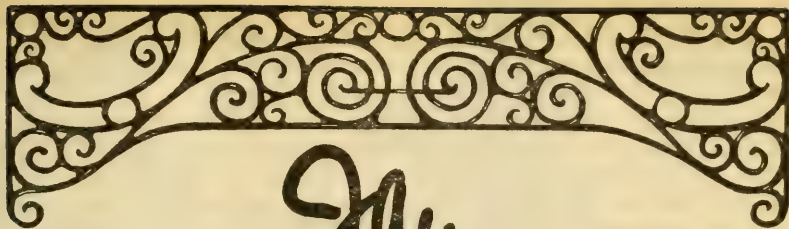
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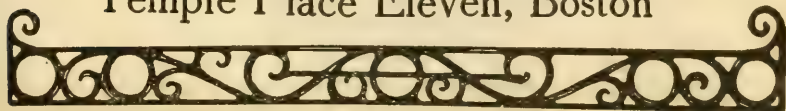
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who were present when the wager was laid, describes the bedchamber, and finally convinces the husband by telling him of the mole.

So in Shakespeare's tragedy Iachimo, looking at Imogen asleep, sees "on her left breast a mole cinque-spotted."

Lord Cromer, reviewing Sir Sidney Lee's *Life of Shakespeare in The Spectator* of January 29, 1916, incidentally inquired into the source of the wager incident in "Cymbeline": "But it is perhaps less well known . . . that 'Cymbeline,' though mainly based on a story of Boccaccio, perhaps—although Sir Sidney Lee thinks to a very slender extent—owed its origin to an English work published in 1603 and bearing the amazing and amusing title of 'Westwards for Smelts,' etc."

In *Notes and Queries* of April 29, 1916, Mr. A. Collingwood Lee showed that this hypothesis is untenable: "The only source that is possible is the ninth tale of the second day of Boccaccio's 'Decameron,' although whether direct or by means of some translation or adaptation it is a difficult matter to determine. . . . 'Westwards for Smelts,' which is a very free 'bourgeois' rendering of the 'Decameron' tale, contains, indeed, the incident of the wager, which is common also to 'Cymbeline,' as well as to many other tales; but it does *not* contain the incident of the villain being concealed in a chest, the incident of the 'birth-mark,' or the description of the bedchamber, etc., *all* of which occur in both 'Cymbeline' and the 'Decameron.' It is evident that these incidents were not derived from 'Westwards for Smelts,' but either directly or indirectly from the 'Decameron.' The earliest known English translation of the 'Decameron' is that of 1620, although certain of the tales previously appeared in Painter's 'Palace of Pleasure' of 1567-8 and in other works of about the same time. There were, however, several French translations of it prior to the time of Shakespeare, which he might

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have known, even supposing he had no acquaintance with the original. But, besides 'Westwards for Smelts,' there is another version of this particular tale of the 'Decameron' which Shakespeare might have known. 'This mater treateth of a mercantes wyfe that afterwards went lyke a man and became a great lorde, and was called Frederyke of Jennen afterwarde.' The imprint runs 'Imprinted in Anwarpe by me, John Dusborowhge, dwellinge besyde ye Camer porte in the yere of our Lorde God a. MCCCCC and XVIIJ.'" This chapbook version appears to be a close rendering of an old German folk-tale of the year 1489, "Von vier Kaufmännern" ("About Four Merchants"). Neither in the German nor in the English version is there the description of the furniture, etc., of the bedchamber which is found in the "Decameron."

In "Gérard de Nevers" the villain Lysiart goes as a pilgrim to the castle where Euryanthe lives. He makes love to her and is spurned. He then gains the help of an old woman attendant. Euryanthe never allows her to undress her wholly. Asked by her attendant the reason of this, Euryanthe tells her that she has a mole in the form of a violet under her left breast and she has promised Gerhard—the Adolar of the opera—that no one should ever know it. The old woman sees her way. She prepares a bath for Euryanthe after she has bored a hole in the door, and she stations Lysiart without.

This scene would hardly do for the operatic stage, and therefore Mme. von Chezy invented the melodramatic business of Emma's sepulchre, but in her first scenario the thing that convinced the lover of Euryanthe's unfaithfulness was a blood-stained dagger, not a ring. The first scenario was a mass of absurdities, and von Weber with all his changes did not succeed in obtaining a dramatic and engrossing libretto.

Weber wished the curtain to rise at this episode in the overture, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by;

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Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the Thirties and at Dessau.

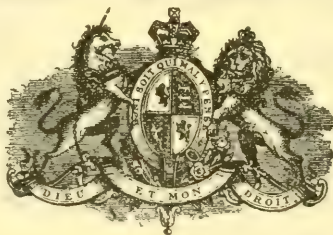
Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). The old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns's "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonies pianissimo; violas soon enter beneath them with a subdued tremolo.

Violoncellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-

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drums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

* * *

Weber conducted a few performances in Vienna with success. After the first he made cuts. After he left the city the public took less and less interest in the opera. Conradin Kreutzer endeavored to save the work by making the story more coherent and by condensing it. After twenty performances the opera was withdrawn.

First performances of the opera in other cities: Dresden, March 31, 1824, with Schroeder-Devrient as the heroine. Leipsic, May, 1824. Berlin, December 23, 1825, with Mmes. Seidler and Schulz and Messrs. Bader and Blume. Paris, at the Opéra, in a singular version, with interpolations from "Oberon," April 6, 1831, Mmes. Damoreau and Dabadie and Messrs. Nourrit and Dabadie. Mme. Schroeder-Devrient and a German chorus sang it the same year. Another version by Saint-Georges and Leuven, Théâtre-Lyrique, September 1, 1857 (Mmes. Rey and Borghèse: Michot and Balanque; Eglantine was transformed into a gypsy zarah; Adolar and Lysiart became Odoard and Reynold. Recitatives were struck out, and dialogue substituted. Berlioz's arrangement of the "Invitation to the Dance" and the Gypsy March from "Preciosa" were introduced.) London, June 29, 1833. New York, December 23, 1887, at the Metropolitan Opera House: Euryanthe, Miss Lehmann; Eglantine, Miss Brandt; Bertha, Miss Diethey; Adolar, Alvary; Lysiart, Fischer; Ludwig VII., Elmblad; Rudolph, Ferenczy. Anton Seidl

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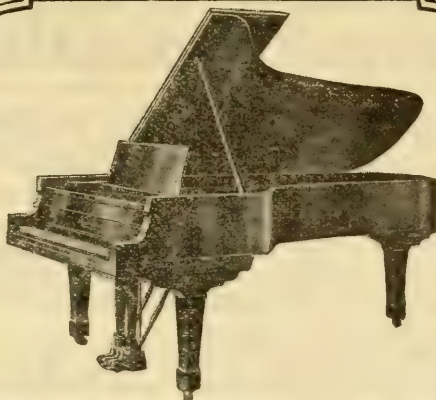
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conducted. On December 1, 1884, the Liederkranz Society of New York performed the first act in concert form.

In comparatively recent revivals there have been attempts to improve the text (Mahler brought out the opera in Vienna with many alterations or omissions). But Dr. Hans Joachim Moser, "singer, teacher and art historian," devised and constructed a new libretto for Weber's music for production at the Royal Opera House, Berlin, in March, 1915. I quote from a letter of the Berlin correspondent of *Musical America*. This letter was dated March 11.

"'The Seven Ravens' * is the title of the work that Dr. Moser has designed to replace the von Chezy libretto and rehabilitate Weber's music. His experiment promised to be of interest in determining whether a new libretto could be written successfully to an old opera and whether the 'Euryanthe' music could be made more effective dramatically to modern ears. Anticipating remarks to follow, it must be said regretfully that the attempt was not a success from either point of view."

The chief singers at this performance were Mmes. Hafgren-Waag, Leffler-Burkard, Claire Dux, Messrs. Unkel, Bachmann, and Bischoff. Leo Blech conducted. "The scenic pictures of the four acts were veritable revelations of stagecraft." †

* Operas with text founded on the fairy story "Die sieben Raben" were written by Rheinberger (Munich, May 23, 1869); Paul Schumacher (not yet performed).

† It is said that those scenes were copied from the cycle of water colors by Moritz von Schwind illustrating the legend.



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Mr. JEAN BEDETTI, violoncellist, was born at Lyons, France, on December 18, 1883. At the Lyons Conservatory of Music he took violoncello lessons of his father. He made his first appearance in public at a theatre in Lyons when he was eleven years old, and played Davidoff's concerto. He studied at the Paris Conservatory, where he was awarded a second prize in 1901, and a first prize in 1902, when a first prize was awarded also to Mlle. Clément. Mr. Bedetti's teacher was Jules Loeb.* Mlle. Clément, a pupil of Cros Sainte-Ange, was named first. This action on the part of the jury was severely censured by leading critics. Having played in chamber-music clubs, Mr. Bedetti became the first violoncellist of the Opéra-Comique orchestra in 1904. In 1908 he was appointed first violoncellist of the Colonne Orchestra, playing in turn under Messrs. Colonne, Pierné, and Monteux. He has given recitals in French cities, also in England, Belgium, Spain, and Switzerland. Called to the colors in the French mobilization of August 2, 1914, he served actively at the front for eighteen months. He joined the Boston Symphony Orchestra in the fall of 1919. He played here with this orchestra, Schumann's concerto (January 30, 1920); Saint-Saëns's Concerto No. 1 (March 6, 1920); and the violoncello solo in Handel's Concerto Grosso No. 5, D major, Kogel's edition (April 2, 1920). Since his arrival in Boston he has played in various concerts.

* Jules Léopold Loeb was born at Strasbourg, May 13, 1852. Studying at the Paris Conservatory, he took a first prize in 1872. He became a member of the Opéra orchestra in 1873, and was afterwards the solo violoncellist at the Opéra and at the Conservatory concerts. He was a member of The Marsick Quartet and of Philipp's Society of Wind Instruments and Strings. In 1900 he was appointed Professor at the Paris Conservatory.

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(Born at Rohrau-on-the-Leitha, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

Haydn wrote at least six concertos for violoncello. Three are named in his own catalogue of works. They were all composed at Esterház, from 1771 to 1783.

The concerto played at these concerts was composed in 1783 * for his friend and pupil, Anton Kraft (Krafft), solo violoncellist of Prince Esterhazy's orchestra. It was the only one of the concertos that was published. It even reached a second edition. In André's new edition, Op. 101, the violoncello part was revised by R. E. Bockmühl, and an accompaniment for pianoforte was arranged by G. Goltermann. Cadenzas were added by Carl Reinecke.

Anton Kraft was born at Rokitzau, near Pilsen in Bohemia, on December 30, 1752. The son of a brewer and music lover, he studied the violoncello, then went to Prague to study law. Afterwards he went to Vienna. Haydn engaged him for the orchestra at Esterház. He became a member January 1, 1778, and remained until the dissolution of the orchestra in 1790. Then he became a chamber musician to Prince Grassalkowitsch, and in 1795 to Prince Lobkowitz, in whose service he died, August 28, 1820. Haydn began to give him lessons in composition, but, when he began to

* Some give the year 1781, but see C. F. Pohl's "Joseph Haydn" (vol. ii., p. 199).

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neglect his instrument, Haydn told him he had learned enough. It is said that the violoncello part in Beethoven's triple concerto was intended for Kraft. Among Kraft's compositions are sonatas for violoncello, and duos for violin and violoncello, and for two violoncellos. He also wrote for two baritones and violoncello. His son and pupil Nicolaus (1778-1853) was a distinguished violoncellist.

Haydn's accompaniment is for two violins, viola, bass, two oboes, and two horns.

François Auguste Gevaert (1828-1908) revised this concerto, added two flutes, two clarinets, and two bassoons to the score, and wrote cadenzas. He dedicated this version "to the memory of the highly gifted virtuoso, Joseph Servais."

The concerto was first played in Boston by Mr. Anton Hekking at a concert of the Boston Symphony Orchestra on November 22, 1890. He then played a long cadenza by Carl Reinecke. There was no indication in the Programme Book concerning the version then used.

Mr. Hugo Becker played the concerto at a concert of the Boston Symphony Orchestra on January 12, 1901. He used Gevaert's edition.

Mr. Heinrich Warnke of the Boston Symphony Orchestra played the concerto at a concert of the Orchestra on November 15, 1913. He used Gevaert's version with his own cadenzas.

Mr. Josef Malkin, of the Boston Symphony Orchestra, played the concerto at a concert of the Orchestra on December 12, 1914.

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II. Adagio, A major, 2-4. The chief theme is developed at length. There is a subsidiary theme in C major.

III. Allegro, D major, 6-8. The finale is a rondo on two chief themes with some subsidiaries. Gevaert introduced here a cadenza.

SYMPHONIC POEM, No. 4, "ORPHEUS" FRANZ LISZT

(Born at Raiding, near Ödenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem was composed in 1854 and published in 1856. The thought of composing it came to Liszt while he was conducting rehearsals of Gluck's "Orpheus" for performance at the Weimar Opera House. The symphonic poem was first played at Weimar, February 16, 1854, as a prelude to Gluck's opera. The theatre bill of

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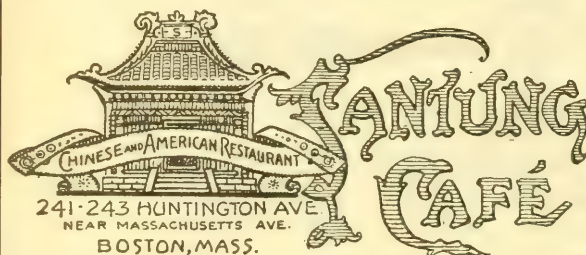
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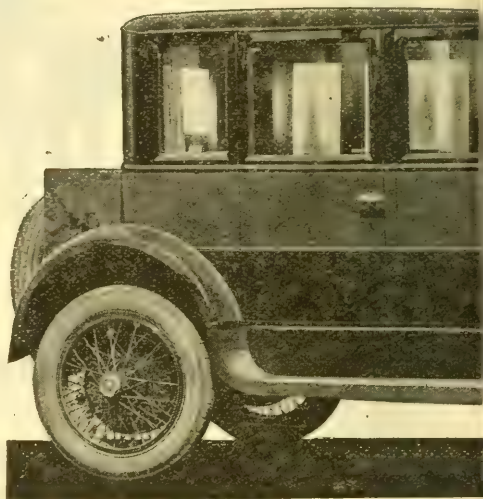
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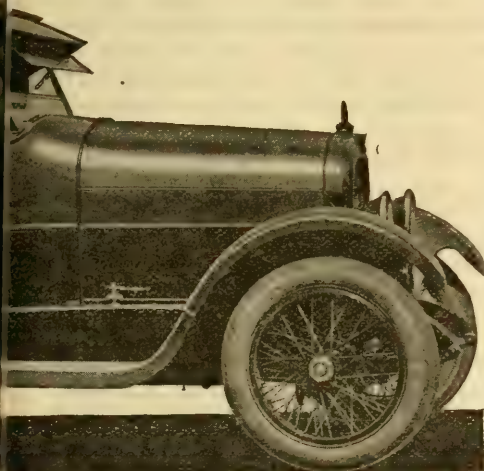
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that performance says, . . . "with orchestral prelude and ending, music by Fr. Liszt." Nothing is now known, it appears, about the character of this "ending."

The symphonic poem, No. 3, "The Preludes," was also composed in 1854, and "Hungaria," No. 9 (sketched and completed in 1846-48) was revised.

Liszt's preface to the full score of "Orpheus" is as follows:—

"One day I had to conduct Gluck's 'Orpheus.' During the rehearsals it was well-nigh impossible for me to refrain from abstracting my imagination from the point of view—touching and sublime in its simplicity—from which the great master had considered his subject, to travel in thought back to that Orpheus whose name soars so majestically and harmoniously over the most poetic of Greek myths. I saw again, in my mind's eye, an Etruscan vase in the Louvre, representing the first poet-musician, draped in a starry robe, his brow encircled by a mystically royal fillet, his lips parted and breathing forth divine words and songs, and his fine, long, taper fingers energetically striking the strings of his lyre.* I thought to see round about him, as if I had seen him in the flesh, wild beasts listening in ravishment; man's brutal instincts quelled to silence; stones softening; hearts harder still, perhaps, bedewed with a miserly and burning tear; warbling birds and babbling waterfalls interrupting their own melodies; laughter and pleasures listening with reverence to those accents that revealed to Humanity the beneficent power of art, its glorious illumination, its civilizing harmony.

* Compare with this description Plate XL in Joseph Spence's "Polymetis" (London, 1747): "There is not any of the happy spirits, represented in this picture, that we know by name; except Orpheus. He appears in a long dress, falling down to his feet; that robe of dignity, which was given to musicians in the first ages of the world, in honor of their high character: which in those days comprehended not only the science of music, but that of poetry, moral philosophy, and legislature. The giving rules for life to particulars, or laws to any nation, is too apt to carry a severe air with it; and to deter people from what you would have them follow: the wise men therefore of those days united the two arts of music and poetry, to that of instructing mankind: and, by that means, softened the severity of their instructions; and insinuated them into the hearts, as well as the minds, of their rough hearers. You have seen Orpheus before, in some other of my drawings, taming the monsters of the infernal world, with his voice and lyre; as he did the rough Thracians, in our world, by the united arts of pleasing and instructing, that he was so great a master of."

Spence quotes Virgil (*Æn. VI. 645 et seq.*) with reference to the costume of Orpheus:—

*Nec non Threicius longa cum veste sacerdos
Obloquitur numeris septem discrimina vocum,
Jamque eadem digitis, jam pectine pulsat eburno.*—Ed.



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"Had it been given me completely to formulate my thought, I could have wished to render the serenely civilizing character of the songs that radiate from every work of art; their gentle energy, their august empery, their sonority that fills the soul with noble ecstasy, their undulation, soft as breezes from Elysium, their gradual uprising like clouds



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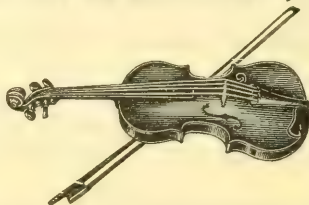
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of incense, their diaphanous and azure ether enveloping the world and the whole universe as with an atmosphere, as with a transparent garment of ineffable and mysterious Harmony."

This preface was written by Liszt in French. A German translation by Peter Cornelius is printed on a fly-leaf of the score. The translation into English printed above was made probably by Mr. William Foster Athorp.

"Orpheus" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, two harps, and strings.

Hans von Bülow, in a letter to Liszt from Berlin, dated December 28, 1858, wrote concerning the choice of a symphonic poem by Liszt for an orchestral concert that he purposed to give: "If two harps were not indispensable, I should choose it with 'Prometheus.' But I should find myself put at once into a cruel embarrassment by the opera, and 'Prometheus' alone, my favorite, would be much too rough for the Berlin public." Liszt answered: "'Orpheus' could be played very well with a single harp, especially if Grimm* would be obliging enough to arrange his harp part and make the best of his admirable talent."

"Orpheus" was not performed at this concert (January 14, 1859, in the Singakademie, Berlin). Liszt's "Die Ideale" was chosen, and

* Carl Constant Louis Grimm, royal chamber musician and harpist, was born at Berlin, February 17, 1821. A pupil of Buschius, he came before the public as a virtuoso in 1837, and was appointed first harpist of the Berlin Royal Opera Orchestra in 1844. Later he met Parish-Alvars in Leipsic, and was much influenced in his performance by him. He died on May 28, 1882.

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there was fierce hissing at the end, with moderate applause, whereupon von Bülow addressed the audience as follows: "I beg that the hissers will leave the hall. It is not the custom to hiss here." Then he turned round to conduct the orchestra for Elisabeth's prayer from "Tannhäuser," sung by Mrs. von Milde. The Princess of Prussia left her box, for it was nine o'clock, the time when she received and had tea. The audience was much excited, but there was no explosion. "Kroll," wrote Franziska von Bülow, "nearly fainted—for what Hans did was unheard of and inadmissible, but Hans was happy."

This symphonic poem was performed in Boston for the first time at a Theodore Thomas concert on November 14, 1874. Mr. John S. Dwight apparently did not hear it, for there is no review of it in his *Music Journal*. "Orpheus" has been performed here at concerts of the Boston Symphony Orchestra on January 17, 1885, March 3, 1894, January 20, 1906. It was performed here at a Philharmonic concert (B. Listemann, conductor), March 2, 1892. It was played in New York at a concert of the Philharmonic Society of that city as early as April 26, 1862.

* *

Andante moderato, 2-2. Harp arpeggios are thrown over soft horn tones for a prelude, and then Orpheus sings of the might of his art. Un poco più di moto, C major, horns and first violoncello. The song of Orpheus becomes more intimate in its appeal,—Lento, 4-4, English horn, oboe. The passage ends in C-sharp minor, and a short phrase is given to the first violin. Some hear, in this phrase, a call, "Eurydice!" These themes are used alternately until there is a climax with the



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entrance of the first and solemn Orpheus theme fortissimo. A basso continuo appears in violoncellos and double-basses; the Orpheus song is again intoned in all its majesty. There is a hush; the Eurydice theme is heard. The "mystical end" is brought by an alternate use of strings and wood-wind instruments in the Orpheus song.

VALES NOBLES ET SENTIMENTALES . . . JOSEPH MAURICE RAVEL

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; living at Paris.)

These waltzes were written in 1910, originally for the pianoforte. They bore a motto, a quotation from Henri de Regnier: "Le plaisir délicieux et toujours nouveau d'une occupation inutile" ("The delightful and always novel pleasure of a useless occupation"). Published in 1911, they were played for the first time at a concert of the Société Musicale Indépendante in the Salle Gaveau, Paris, on May 9 of that year. The composers represented were unnamed on the programme. It is said that at this "Concert sans noms d'auteurs" even the closest friends of Ravel did not suspect him to be the author of the waltzes. The secret was soon disclosed, for Ch. Cornet in *Le Guide Musical* of May 28-June 4, 1911, named Ravel as the composer and made merry with the motto. The pianist that played

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the waltzes at this concert was Louis Aubert,* to whom they are dedicated.

Ravel played them at a Durand concert in the Salle Erard on March 12, 1912.

He orchestrated the waltzes for a ballet, "Adélaïde, ou le Langage des Fleurs," which was produced at the Châtelet, Paris, on April 20, 1912, at a *concert de danse* given by Mlle. Trouhanowa, who took the part of Adélaïde; Loredan, M. Bekefi; Le Duc, M. Vandeleer. Ravel conducted the Lamoureux orchestra. The ballet was described as "a delightful piece of early nineteenth-century artificiality, in high-waisted frocks and turbans, and puce suits and frills. Adélaïde and Loredan flirt with delicious affectation in the language of flowers throughout a ball in a violently green and blue drawing-room, and fall into each other's arms at last before the balcony opening onto an impossibly blue sea, after Loredan, 'casting at her feet a sprig of cypress to tell his despair,' has placed a pistol to his

* Louis Aubert, born at Paramé (Ille-et-Vilaine), France, February 19, 1877, studied at the Paris Conservatory, and took various prizes. He is best known in the United States by his pianoforte pieces and songs, although his opera "La Forêt Bleue" was performed at Boston by the Boston Opera Company, March 8, 14, 17, 1913, and his "Habanera" for orchestra has been performed in New York.



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temple without firing it. The same amusing artificiality is in the theme, the staging, the dancing, and the music." *

The first performance of the Valses orchestrated as a concert piece was at the second of the Concerts Pierre Monteux, Mr. Monteux conductor, at the Casino de Paris, February 15, 1914. The programme also included Chabrier's Overture to "Gwendoline"; Saint-Saëns's Pianoforte Concerto No. 5 (Arthur de Graef); Duparc's "Chanson Triste" and "L'Invitation au Voyage" (Mlle. Suzanne Vorska), and Florent Schmitt's "La Tragédie de Salomé."

The waltzes were played in New York at concerts of the Symphony Society, Walter Damrosch conductor, on October 27, 29, 1916.

The score calls for these instruments: two flutes, two English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, side drum, tambourine, celesta, Glockenspiel, two harps, and the usual strings. There are eight divisions, which are intended to be played without pause. Their tempi, keys and time signatures are as follows: I. Modéré, G major, 3-4 time. II. Assez lent, G major, 3-4 time. III. Modéré, G major, 3-4 time. IV. Assez animé, C major, 3-4 time. V. Presque lent, E major, 3-2 time. VI. Assez vif, C major, 3-2, 6-4 time. VII. Moins vif, A major, 3-4 time. VIII.

* Mlle. Trouhanowa's programme also included these ballets: Florent Schmitt's "La Tragédie de Salomé," Dukas's "La Péri," and d'Indy's "Istar." The composers conducted their works. A fanfare written by each one of the composers introduced their respective ballets.

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* * *

Mlle. Trouhanowa's illustrated programme contained the scenario of "Adélaïde":—

"Paris about 1825 at the house of the courtesan Adélaïde. A salon furnished in the style of the period. At the back a window looking out on a garden. On each side vases full of flowers are placed on stands.

"I. A ball at her house. Couples are dancing as the curtain rises. Others seated or walking are talking tenderly. Adélaïde goes and comes among her guests, breathing the odor of a tuberose (voluptuousness).

"II. Enters Loredan, elegant and melancholy. He goes towards Adélaïde and offers her a buttercup ('your beauty is most attractive'). Simpering, she accepts the tribute and fixes the flower in her bodice. He questions her with a look, and points at hawthorn (hope) which adorns the vase on the right. She plucks from the vase on the left a sprig of syringa (fraternal love) and holds it towards him. He quickly refuses it; goes and takes an iris which portrays the burning condition of his heart. In her turn, she takes a black iris and puts mysteriously a finger on her mouth. Intoxicated, he falls at her feet, waving a sprig of heliotrope ('I love you'). She plucks two daisies ('I'll think about it') and gives one to Loredan.

"III. She strips the flower she has kept and sees that the young man loves her sincerely; but Loredan's daisy shows him that he is not loved. Again he declares his passion. She opposes the response of the flower. Little by little all the couples join in this play; the responses cause disagreements followed quickly by reconciliations. As Loredan entreats her, Adélaïde again puts the flower to the test. This time its answer is favorable.

"IV. The lovers dance, showing their sentiments, but at the end of the pas de deux, Adélaïde sees the duke enter; she stops, confused.

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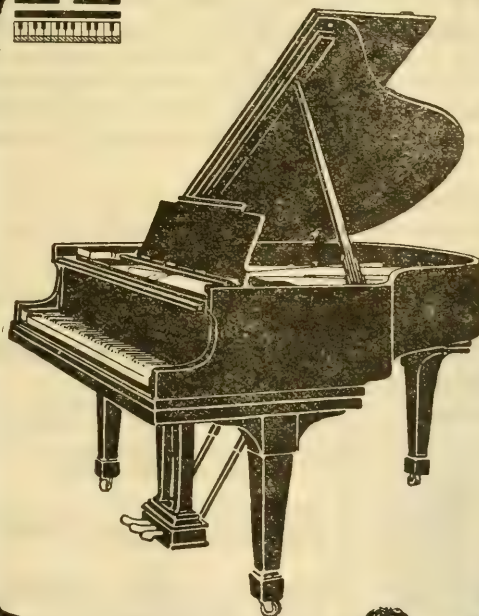
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"V. Fanning herself with her handkerchief, she resumes the dance, but this time with an affected ingenuousness. The duke hands her a bouquet of sunflowers (vain riches), and then a casket containing a diamond necklace, with which she adorns herself. At the end of the dance she takes the flower that enriched her bodice and lets it fall at his feet. The duke picks it up.

"VI. Despair of Loredan. Ardent pursuit. Adélaïde repulses him coquettishly.

"VII. The duke begs Adélaïde to grant him this last waltz; she declines his offer and goes in search of Loredan, who in a lonely place stands in a tragic attitude. She invites him to dance. At first he refuses, but won gradually by the tender persistence of the courtesan, he allows himself to be persuaded. All the guests join in the dance.

"VIII. The guests withdraw. The duke advances to take his leave, hoping that he will be retained. Adélaïde, with an equivocal smile, presents him with a bunch of acacia (platonic love). The duke leaves showing somewhat his vexation.

"Loredan comes up, sad unto death. Adélaïde offers him a corn-poppy (forgetfulness). He refuses the consolatory flower and runs out with gestures of an eternal farewell.

"Left alone, lost in reflection, with eyes closed, Adélaïde inhales voluptuously the odor of the tuberoses that she has put back on a stand. The window at the back of the stage is thrown open. Loredan appears, wrapped in a cloak, wild-eyed, with dishevelled hair. He walks towards Adélaïde, who seems to be unconscious of his presence. He falls on his knees, throws at her feet cypress and marigold, symbols of despair, and, taking a pistol from beneath his cloak, he puts it to a temple. Smiling, she draws a red rose from her breast, lets it drop carelessly, and falls into the arms of Loredan."

* * *

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"ROMEO ALONE: GRAND FÊTE AT THE CAPULETS," FROM THE DRAMATIC SYMPHONY "ROMEO AND JULIET," OP. 17 . . HECTOR BERLIOZ

(Born at la Côte-Saint-André, France, December 11, 1803; died at Paris, March 9, 1869.)

"Roméo et Juliette," grand dramatic symphony with chorus, solos for voices, and a prologue in choral recitative after Shakespeare by Émile Deschamps, was sketched in 1829, composed in 1839, produced in 1839, revised and published as a whole in 1847. (The strophes of the prologue had previously been published for voice and piano.) A second and revised edition was published in 1857. The work is dedicated to Nicolo Paganini.

The first performance was on Sunday, November 24, 1839, at the Conservatory, Paris. Berlioz conducted. Adolphe Joseph Louis Alizard sang the part of Friar Laurence; Alexis Dupont, the scherzetto of Queen Mab; Mme. Wideman, the strophes of the prologue, in place of Rosine Stoltz, who had been announced. Mme. Stoltz sang at the second performance on December 12 of the same year. The first performance of the complete work outside of Paris was at Vienna, January 2, 1846, in a concert organized by Berlioz. The singers were Betty Bury, Behringer, tenor, and Josef Staudigl, bass.

Berlioz called the work a "grand symphony with chorus." On

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September 22, 1839, he wrote to his friend Ferrand that he had finished it. "It is equivalent to an opera in two acts and will fill out a concert; there are fourteen movements."

There is an Introduction: Combats. Chorus with contralto solo, strophes for contralto. "Queen Mab" for tenor solo and chorus. Part II. Romeo alone; Grand Fête at Capulet's House. Part III. Capulet's Garden. Part IV. Queen Mab, or the Dream Fairy. Juliet's Funeral Procession. Romeo at the Tomb of the Capulets. Finale. Fight of Capulets and Montagues. Air of Friar Laurence. Oath of Reconciliation.

Berlioz wrote as a preface: "Although voices are frequently employed, this is not a concert-opera, a cantata, but a symphony with chorus. If song occurs in the beginning, it is for the purpose of preparing the mind of the hearer for the dramatic scenes in which sentiments and passions should be expressed by the orchestra. It is moreover to introduce gradually in the musical development choral masses, whose too sudden appearance would do harm to the unity of the composition. Thus the prologue, in which, after the example of the prologue by Shakespeare himself, the chorus exposes the action, is sung by only fourteen voices. Later is heard, behind the scene, the male chorus of Capulets; but in the funeral ceremonies, women and

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men take part. At the beginning of the finale the two choruses of Capulets and Montagues appear with Friar Laurence; and at the end the three choruses are united.

ROMEO ALONE: GRAND FÊTE AT CAPULET'S HOUSE.

Romeo, as unbidden guest, has met Juliet at the ball. Wildly in love he forgets his Rosaline, whose charms are minutely catalogued by Mercutio; but knowing that Juliet is of the rival house, and giving way to despair, he seeks the solitude of the garden. After recitative-like phrases of the first violins and interrupting harmonies by the wood-wind and other strings, a pathetic theme is sung by oboe and clarinet, later by first violins. This theme is developed and interrupted by dance music, which has already been heard in the prologue. The tempo changes from *Andante malinconico e sostenuto* to *Larghetto espressivo*, and wood-wind instruments sing the song of Romeo's love over arpeggios in the violoncellos. Tambourines give at intervals the dance rhythm. With the *Allegro* in F major, 2-2, Romeo is again in the ball-room. The dance theme is worked up elaborately to a brilliant pitch. The theme of the preceding *Larghetto* is used as a counter-subject by wood-wind and brass. A chromatically descending theme in half-notes suddenly checks the gayety of the throng and the lovers' rapture. The Montague is recognized, but Capulet's words to Tybalt—



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"I would not for the wealth of all this town,
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have their way, and the revel is resumed, although the voice of the lamenting Romeo is heard, as he steals from the fête to wait in Juliet's garden. A jubilant coda brings the close. The chromatic strife-motive sounds ominously in the basses. The movement is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, two pairs of kettledrums, bass drum, cymbals, two triangles, two tambourines, two harps, strings.

* * *

Berlioz, a vital force in music to-day, is fast becoming a legendary character as a man. The story of his life is as a volume of legends and chief among them are the Paganini and the Smithson tales. Did Paganini, beside himself with admiration at the concert of Berlioz

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in 1838, send to him the next morning the sum of 20,000 francs, that he might in peace compose an immortal work,—this “Romeo and Juliet”? Or was Paganini the go-between, and did the money come from Bertin, of the *Journal des Débats*? Is the story of “Henrietta” Smithson, as told in *Mémoires*, the true one? Or should it not be corrected by extracts from the letters of Berlioz to Ferrand, from statements made by Edmond Hippeau in his “Berlioz Intime,” and from the “Recollections” of Ernest Legouvé? The answers to these questions will be found in the monumental work of Adolphe Boschot, “La Jeunesse d’un Romantique” (Paris, 1906); “Un Romantique sous Louis Philippe” (Paris, 1908); “Le Crépuscule d’un Romantique” (Paris, 1913).

Harriet Constance Smithson, born in Ireland in 1800 or 1802, was seen by Berlioz at the Odéon, Paris, September 11, 1827, after engagements in Ireland and England. She appeared there first as Ophelia. Her success was immediate and overwhelming. She appeared as Juliet September 15 of the same year. Berlioz saw these first performances. He did not then know a word of English: Shakespeare was revealed to him only through the mist of Letourneur’s translation. After the third act of “Romeo and Juliet” he could scarcely breathe: he suffered as though “an iron hand was clutching” his heart, and he exclaimed, “I am lost!” The story still survives, in spite of Berlioz’s denial, that he then said: “That woman shall be my wife! And on that drama I shall write my greatest symphony.” He married her, and was thereafter miserable. He wrote the symphony. To the end of his life he preferred the “Love Scene” to all the rest of his music.

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In 1828 he spoke to Deschamps about the scheme of the Symphony. "We planned out together," says Deschamps, "the scheme of the musical and poetical work: melodies and verses came in a mass; the symphony appeared—ten years later." In 1829 Berlioz wrote to Ferrand, apropos of a portion of his cantata "Cleopatra": "It is terrible; it is frightful! It is the scene where Juliet meditates on her burial alive in the tomb of the Capulets, surrounded by the bones of her ancestors, with the corpse of Tybalt near by." Later he told Mendelssohn in Rome that he had found the subject of a scherzo in Mercutio's description of Queen Mab. In the course of an article on music in Italy he wrote with reference to Bellini's "I Capuletti ed i Montecchi": "What a subject! How everything is planned for music! First the dazzling ball at Capulet's; then the furious quarrels and fights in the streets of Verona—the inexpressible night-scene of Juliet's balcony—the piquant jests of the careless Mercutio—the pontifical Hermit—the frightful tragedy—at last the solemn moment of reconciliation!" Auguste Barbier says that Berlioz asked him for a libretto, or at least a poetic text, for his symphony. There is no doubt as to Berlioz's determination to write the work inspired by the revelation of Shakespeare through Miss Smithson, whether he shouted his resolve aloud or let it gnaw at his brain.

He began to compose "Romeo and Juliet" in 1839, and he tells us that he worked for seven months without an interruption of more than three or four days out of thirty. "What a fiery life I lived during that time! With what energy I swam in this great sea of poetry, caressed by the wild breeze of fancy, under the hot rays of the sun of love kindled by Shakespeare, and believing I had the force to reach the marvelous isle where stands the temple of pure art!"

There were three performances of the symphony in November, 1839. There were large audiences, and the work at the second and the third performances was more fully appreciated than at the first. Stephen Heller described in a letter to Schumann the enthusiastic scene at the second concert and the emotion of Berlioz, and added: "It is a great pleasure for the friends of art to see this progress of

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* * *

The symphony was performed in Boston for the first time October 14, 1881, by Theodore Thomas's orchestra, assisted by a local chorus drilled by J. B. Sharland. The solo singers were Mrs. F. P. Whitney, who was called on suddenly to take the place of Miss Cary, Jules Jordan, and Georg Henschel. The performance was repeated on October 15. But the scherzo, "Queen Mab," had been played before by Theodore Thomas's orchestra, November 28, 1873. Thomas produced the symphony in New York in 1876.

The last performance of Romeo Alone and the Ball at Capulet's at a concert of the Boston Symphony Orchestra in Boston was on March 29, 1919.

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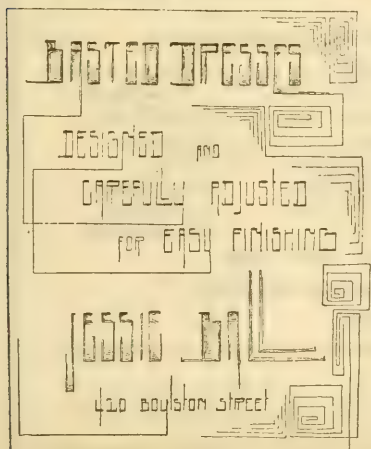
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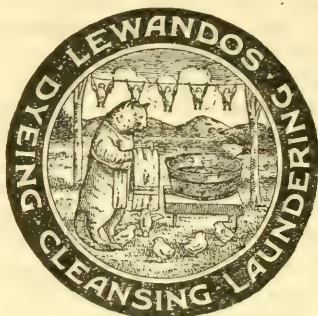
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 - III. Jolly gathering of the country folk: Allegro; In tempo d'allegro.
Thunder-storm; Tempest: Allegro.
 - IV. Shepherd's song; Gladsome and thankful feelings after the storm:
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Words by PERCY B. SHELLEY
Mezzo-Soprano and String Quartette
Soloist: EVA GAUTHIER
Violoncello solos

MILDRED RIDLEY, Violoncello

ELIZABETH SIEDOFF, Piano

SONGS

CYRIL SCOTT

For Voice, Oboe and Violoncello
(The Oboe and 'Cello to be played off stage)

Idyllic Fantasy

MAURICE DELAGE

Quatre Poèmes Hindous (Nos. 2 and 3)

III. Benares (Naissance de Buddha)
Dedicated to FLORENT SCHMITT

Voice and Two Flutes, English Horn, Two Clarinettes, Harp and String Quartette.

II. Lahore (Un Sapin isolé)
Words by HENRI HEINE

Voice and Two Flutes, Oboe, Clarinettes, Harp and String Quartette.

IGOR STRAVINSKY

Trois Poésies de la Lyrique Japonaise

(French text by Maurice Delage)

I. Akahito (a Maurice Delage)

II. Mazatsumi (a Florent Schmitt)

III. Tsaraiuki (a Maurice Ravel)

Mezzo-Soprano, Two Flutes, Two Clarinettes, String Quartette and Pianoforte.

Soloist: EVA GAUTHIER

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To H. T. Parker of the Boston Transcript after 1st Concert December, 1919

Last Wednesday evening I had the pleasure of attending the first concert of the newly formed "Boston Musical Association." Mr. Longy, the founder, seems to me to have started a movement here, which, if supported as it should be, bids fair to fill a unique and important place in our musical life. The two broad classes into which concert music in general falls are: Orchestral music, and Chamber music. But much delicate, fanciful and interesting music has been written, and is being written, which falls between these two classes: music for small orchestra, for unusual combinations of instruments, songs with colorful accompaniments for piano and certain string and wind instruments—such as the fine example we had the other evening in the remarkably interesting songs by Ravel. All these things we seldom get a chance to hear, and it is just this chance that Mr. Longy affords us through the Boston Musical Association.

Not only must this general characterization of the enterprise be of interest to all of us who are interested in the art of music, but the clause in the prospectus to the effect that it is the intention to give a new work by an American composer at each concert, is of especial and stimulative interest to all of us who are American composers. The enterprise certainly has my hearty sympathy, and I sincerely hope that it may receive sufficient support to guarantee its firm establishment.

HENRY F. GILBERT.

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FORTIETH SEASON, 1920-1921

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FRIDAY at 2.30 o'clock, SATURDAY at 8.00 o'clock

MARCH 25 and 26

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Nineteenth Programme

FRIDAY AFTERNOON, MARCH 25, at 2.30 o'clock

SATURDAY EVENING, MARCH 26, at 8 o'clock

- Beethoven . . . Symphony in F major, No. 6, "Pastoral," Op. 68
- I. Awakening of serene impressions on arriving in the country:
Allegro, ma non troppo.
 - II. Scene by the brook-side: Andante molto moto.
 - III. Jolly gathering of the country folk: Allegro; In tempo d'allegro.
Thunder-storm; Tempest: Allegro.
 - IV. Shepherd's song; Gladsome and thankful feelings after the storm:
Allegretto.
-

Loeffler . . . Poem, "La Bonne Chanson" (after Verlaine)

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The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

This symphony—"Sinfonia pastorale"—was composed in the country round about Heiligenstadt in the summer of 1808. It was first performed at the Theater an der Wien, Vienna, December 22, 1808. The symphony was described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*). All the pieces performed were by Beethoven: an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style from the Mass in C major, with chorus and solos; Fantasie for pianoforte solo; Fantasie for pianoforte, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was

*Pauline Anna Milder was born in Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian ambassador at Constantinople, and afterwards interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and Petrograd. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.



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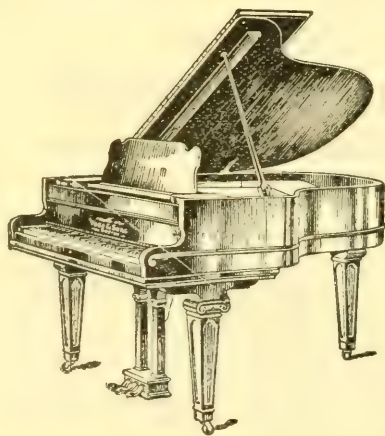
chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her. In a strife of words he called him "stupid ass!" Hauptmann, apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was remarkable not only as a singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido," She was badly frightened when Beethoven led her out, and could not sing a note. Räckel says a cordial was given to her behind the scenes; it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, but incorrectly, the subtitles of the Pastoral Symphony, and added: "Each



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number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the violoncello part alone—and the violoncellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." No record of the reception by the audience of the new works has come down to us. Reichardt censured the performance of the Hymn—a Gloria—and the Sanctus, and said that the piano concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

* *

The Pastoral was described on the programme of 1808 as follows:—

Pastoral Symphony [No. 5 (*sic*)], more expression of feeling than painting.

First Piece. Pleasant feelings which awake in man on arriving in the country.

Second Piece. Scene by the brook.

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Third Piece. Jovial assemblage of the country folk, in which appear suddenly

Fourth Piece. Thunder and storm, in which enter

Fifth Piece. Beneficial feelings, connected with thanks to the Godhead after the storm.

The headings finally chosen are on the title-page of this Programme Book. The descriptive headings were probably an afterthought. In the sketch-book, which contains sketches for the first movement, is a note: "Characteristic Symphony. The recollections of life in the country." There is also a note: "The hearer is left to find out the situations for himself."

M. Vincent d'Indy in his "Beethoven" (Paris, 1911) devotes several pages to Beethoven's love of nature. "Nature was to Beethoven not only a consoler for his sorrows and disenchantments; she was also a friend with whom he took pleasure in familiar talk, the only intercourse to which his deafness presented no obstacle." Nor did Beethoven understand Nature in the dryly theoretical manner of Jean Jacques Rousseau, whose writings then were in fashion, for there could be no point of contact between the doctrines of this Calvinist of Geneva and the effusions of Beethoven, a Catholic by birth and by education. Nor did Beethoven share the views of many romantics about Nature. He would never have called her "immense, impenetrable, and haughty," as Berlioz addressed her through the mouth of his Faust. A little nook, a meadow, a tree,—these sufficed for Beethoven. He had so penetrated the beauty of nature that for more than a dozen years all his music was impregnated by it.



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His bedside book for many, many years soon after his passion for Giulietta Guicciardi was the "Lehr und Erbauungs Buch" of Sturm. Passages underscored show the truth of the assertions just made, and he copied these lines that they might always be in his sight: "Nature can be justly called the school of the heart; it shows us beyond all doubt our duty towards God and our Neighbor. I wish therefore to become a disciple of this school, and offer my heart to it. Desirous of self-instruction, I wish to search after the wisdom that no disillusion can reject; I wish to arrive at the knowledge of God, and in this knowledge I shall find a foretaste of celestial joys."

Nature to Beethoven was the country near by, which he could visit in his daily walks. If he was an indefatigable pedestrian, he was never an excursionist. "*Tourisme*, a mania of modern Germany carried to such an extent with its instinct of militarism that it is clothed in a uniform (gray green coat with hartshorn buttons, and a shabby little hat ornamented with a shaving brush*)—*tourisme*, I say, did not exist at the beginning of the 19th century. When any one undertook a distant journey, it was for business, not for pleasure; but pedestrian tours were then very common."

M. d'Indy draws a picture of the little *Wirthschaften* in the suburbs of the large towns, humble inns "not yet ticketed with the pompous barbarism of 'restaurant.' " They were frequented by the bourgeoisie, who breathed the fresh air and on tables of wood ate the habitual

*M. d'Indy forgets the field-glass with a strap around the neck and dangling just above or on the wearer's paunch.—P.H.

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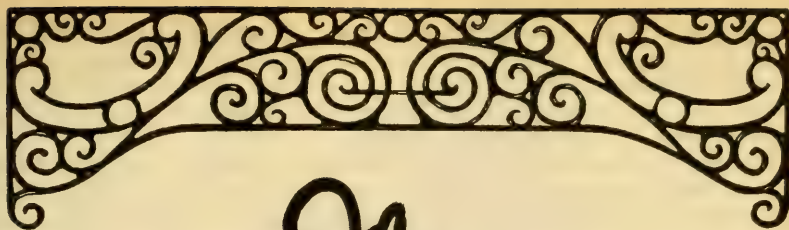
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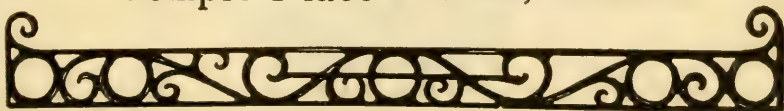
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sausage and drank the traditional beer. There was a dance hall with a small orchestra; there was a discreet garden with odorous alleys in which lovers could walk between the dances. Beyond was the forest where the peasant danced and sang and drank, but the songs and dances were here of a ruder nature.

Beethoven, renting a cottage at Döbling, Grinzing, or Heiligenstadt, which then were not official faubourgs, could in a few minutes be in the forest or open country. Thus influenced, he wrote the pianoforte sonatas, Op. 28 and Op. 31; the "Waldstein" sonata; the violin sonata, Op. 30, No. 3; three movements of the seventh quartet (1806); the sixth, seventh, and eighth symphonies; and the tenth sonata for violin, Op. 96; also Village Dances, the finales of Trios, Op. 70, No. 2, and Op. 97, and the pastoral entr'acte of "Egmont." Beethoven did not attempt to reproduce the material, realistic impression of country sounds and noises, but only the spirit of the landscape.

Thus in the "Pastoral" Symphony, to suggest the rustic calm and the tranquillity of the soul in contact with Nature, he did not seek curious harmonic conglomerations, but a simple, restrained melody, which embraces only the interval of a sixth (from *fa* to *re**). This is enough to create in us the sentiment of repose—as much by its quasi-immobility as by the duration of this immobility. The exposition of this melody based on the interval of a sixth is repeated with different timbres, but musically the same, for fifty-two measures without interruption. In an analogous manner Wagner portrayed the majestic monotony of the river in the introduction to "Rheingold." Thus far the landscape is uninhabited. The second musical idea introduces two human beings,

*In his "Essais de technique et d'esthétique musicales," 1902, pp. 380-383, M. Élie Poirée has already remarked the pastoral character of this interval in the key of F major, which by a very plausible phenomenon of "colored audition" appears to him in correspondence with the color green.—V. d'I.

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man and woman, force and tenderness. This second musical thought is the thematic base of the whole work. In the Scherzo the effect of sudden immobility produced by the bagpipe tune of the strolling musician (the oboe solo, followed by the horn), imposing itself on the noisy joy of the peasants, is due to the cause named above; here, with the exception of one note, the melody moves within the interval of a fifth.

The storm does not pretend to frighten the hearer. The insufficient kettledrums are enough to suggest the thunder, but in four movements of the five there is not a fragment of development in the minor mode. The key of F minor, reserved for the darkening of the landscape hitherto sunny and gay, produces a sinking of the heart and the distressing restlessness that accompany the approach of the tempest. Calm returns with the *ambitus* of the sixth, and then the shepherd's song leads to a burst of joyfulness. The two themes are the masculine and feminine elements exposed in the first movement.

According to M. d'Indy the Andante is the most admirable expression of true nature in musical literature. Only some passages of "Siegfried" and "Parsifal" are comparable. Conductors usually take this Andante at too slow a pace, and thus destroy the alert poetry of the section. The brook furnishes the basic movement, expressive melodies arise, and the feminine theme of the first Allegro reappears, alone, disquieted by the absence of its mate. Each section is completed by a pure and prayer-like melody. It is the artist who prays, who loves, who crowns the diverse divisions of his work by a species of Alleluia.*

* * *

It has been said that several of the themes in this symphony were taken from Styrian and Carinthian folk-songs.†

The symphony, dedicated to Prince von Lobkowitz and Count Rasoumoffsky, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. Two

*I have condensed and paraphrased the beautiful pages of M. d'Indy (65-74). A translation into English of his "Beethoven" has been published by the Boston Music Company.—P.H.

† See the volume of folk-songs collected by Professor Kuhac, of Agram.

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trombones are added in the fourth and fifth movements and a piccolo in the fourth.

I. Allegro ma non troppo, F major, 2-4.

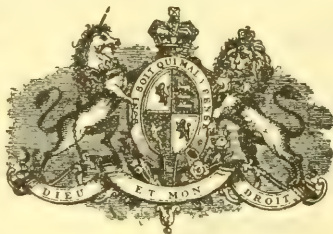
II. Andante molto mosso, B-flat major, 12-8. In the short coda "the nightingale (flute), quail (oboe), and cuckoo (clarinet) are heard."

III. Practically a scherzo. Allegro, F major, 3-4. The thesis of the theme begins in F major and ends in D minor, the antithesis is in D major throughout. This theme is developed brilliantly. The second theme, of a quaint character, F major, is played by the oboe over middle parts in waltz rhythm in the violins. "The bass to this is one of Beethoven's jokes. This second theme is supposed to suggest the playing of a small band of village musicians, in which the bassoon-player can get only the notes F, C, and octave F out of his ramshackle old instrument; so he keeps silent wherever this series of three notes will not fit into the harmony. After being played through by the oboe, the theme is next taken up by the clarinet, and finally by the horn, the village bassoonist growing seemingly impatient in the matter of counting rests, and now playing his F, C, F, without stopping." The trio of the movement, In tempo d' allegro, F major, 2-4, is a strongly accentuated rustic dance tune, which is developed in fortissimo by the full orchestra. There is a return of the first theme of the scherzo, which is developed as before up to the point when the second theme should enter, and the tempo is accelerated to presto. But the dance is interrupted by a thunder-storm, allegro, F minor, 4-4, which is a piece of free tone-painting.

IV. Allegro, F major, 6-8.

It may be said here that some programme-makers give five move-

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ments to this symphony. They make the thunder-storm an independent movement. Others divide the work into three movements beginning the third with the "jolly gathering of country-folk."

* * *

One of the earliest performances in Boston of this symphony was at a Boston Academy of Music Concert, January 15, 1842. The programme included Cherubini's overture, "Les deux Journess" (*sic*); a song, "The Stormy Petrel," by the Chevalier Neukomm and sung by Mr. Root; an oboe solo, fantasia, "Norma," played by "Signor Ribas"*; and then the first two movements of the "Pastoral" Symphony ended the first part. The programme stated that the notes of quail and cuckoo are heard in the second movement. Part II. began with the last three movements of the "Pastoral," after which Mr. Wetherby sang a ballad, "When the Flowers of Hope are Fading," by Linley, and the overture to "Masaniello," by Caraffa (*sic*), ended the concert. The programme published this Macedonian appeal: "The Academy regret to be obliged to add that without increased patronage the series of concerts they were prepared to give must be discontinued, as the receipts fall far short of the expenses. The hopes entertained of a different result have induced the Academy to persevere thus far, and it will be with great reluctance that they abandon their plan." The concerts were continued, certainly until February 27, 1847.

*Antonio L. de Ribas, born at Madrid, January 12, 1814; died in Boston, January 28, 1907. A distinguished virtuoso, he made his first appearance in London in 1837 and in New York in 1839. He was the first oboe when the Boston Symphony Orchestra was established in 1881. His associate then was Paul Fischer.

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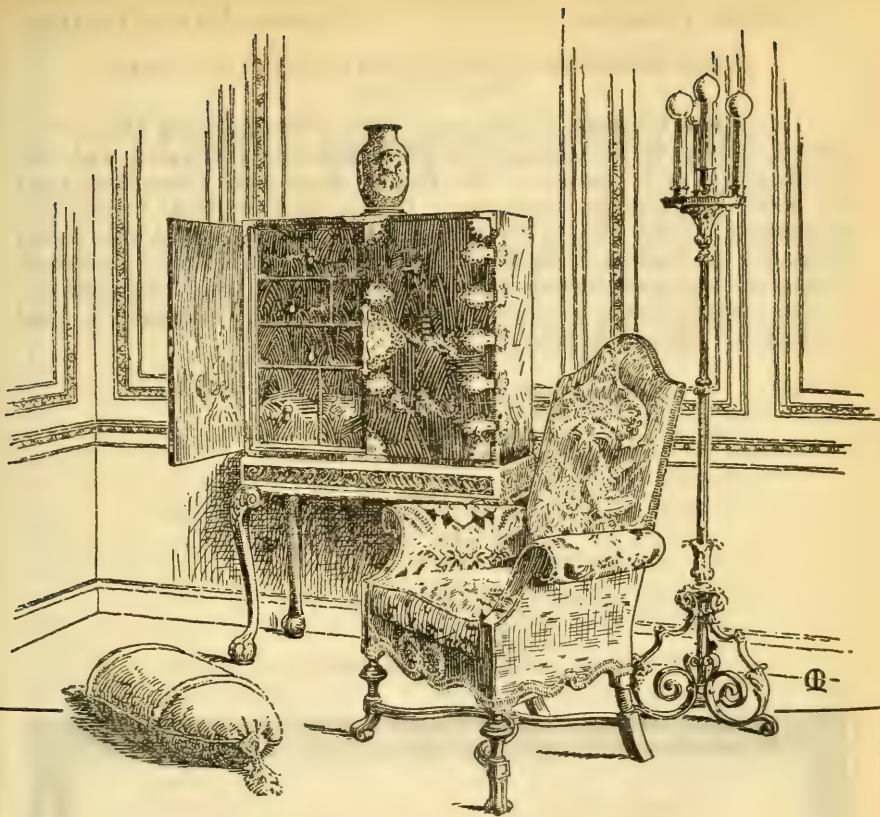
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"La Bonne Chanson," composed with "Villanelle du Diable" at Dover, Mass., in the summer of 1901, was first performed with the "Villanelle" at a concert of the Boston Symphony Orchestra, April 12, 1902, Mr. Gericke conductor. It was then entitled: "Poem for orchestra: 'Avant que tu ne t'en ailles.'" There was another performance on January 3, 1903. The revised poem, entitled "La Bonne Chanson," was performed on November 1, 1918, Mr. Monteux conductor.

The composition is a musical paraphrase of the fifth poem in Paul Verlaine's "Bonne Chanson."

Avant que tu ne t'en ailles,
Pâle étoile du matin,
—Mille cailles
Chantent, chantent dans le thym.—

Tourne devers le poète,
Dont les yeux sont pleins d'amour,
—L'alouette
Monte au ciel avec le jour.—

Tourne ton regard que noie
L'aurore dans son azur;
—Quelle joie
Parmi les champs de blé mûr!—

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"La Bonne Chanson"

a long poem for Symphony Orchestra, by

Charles Martin Loeffler

*"La Bonne Chanson" is played at the Boston Symphony
Orchestra concerts of March 25 and 26, 1924.*

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Puis fais luire ma pensée
 Là-bas,—bien loin, oh, bien loin!
 —La rosée
 Gaiement brille sur le foin.—

Dans le doux rêve où s'agite
 Ma mie endormie encor . . .
 —Vite, vite,
 Car voici le soleil d'or.—

Before you fade and disappear, pale morning star—a thousand quails call in the thyme—

Turn toward the poet, whose eyes brim with love—the lark mounts skyward with the day—

Turn your face drowned by the dawn in its blue—O the joy among ripe wheat-fields!—

Make my thought shine yonder—far off, O so far!—the dew glistens on the hay—

In the sweet dream wherein my love, still sleeping, stirs—hasten, hasten: for, lo, the golden sun.

After the performances in 1902 and 1903, Mr. Loeffler revised his score and entirely re-orchestrated it. There have been no thematic or structural changes. As the poem of Verlaine is a theme with interruptions, so the musical paraphrase may be described as variants of a theme, with corresponding interruptions. The first verse is treated as a prelude. There are suggestions of the fading star. An allegro follows the announcement of the chief theme. With "Quelle joie"

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there is a return to the idyllic mood. As the longing of the poet is more impatient, so the theme becomes more and more agitated, and in the painting of the daily miracle the full orchestra is employed.

The score is for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, Glockenspiel, celesta, harp, and the customary strings.

*
* *

Verlaine valued "La Bonne Chanson" as perhaps the most "natural" of his works. In his "Confessions" he spoke of it as "so sincere, so amiably, sweetly, purely thought, so simply written." He composed the verses at Paris and at Arras while he was in love with Mathilde Mauté, whom he married in 1870. She was sixteen years old. The marriage was an unhappy one, and the two parted. The decree of separation was granted while Verlaine was in prison at Mons after shooting Arthur Rimbaud in the arm while they were in a drunken dispute at Brussels in 1873.

Paul Verlaine (1844-96) often referred tenderly to his "Bonne Chanson." Thus in his lecture delivered at London, Oxford University, and Manchester in 1893, he said, after a reference to "Fêtes Galantes": "A quite other music is heard in 'La Bonne Chanson,' really a wedding present, literally speaking, for the tiny volume appeared on the occasion of a marriage which was going to take place, and which

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took place in 1870. The author values it as perhaps the most *natural* of his works. Indeed, it was *Art*, violent or delicate, which had affected to reign almost exclusively, in his former works, and it was only from then that it was possible to trace in him tone and simple views concerning nature, physical and moral. . . . Life had its way, and distress soon came, not without his own fault, to the household of the poet, who suddenly threw up everything, and went wandering in search of unsatisfying distractions." (Translation by Arthur Symons, *The Savoy*, London, April, 1896.)

Verlaine has described his sweetheart Mathilde, the halfsister of Charles de Sivry, a conductor and composer, who died in 1900*:

"Small, slight, but with a promise and a fear of embonpoint; a pretty, delicate face; simple in her dress and yet with a touch, only a little touch of coquetry. A gentle face, rather pale, plump but long, a nose *à la Roxelane*—I mean by this of average size with the end prettily tipped. The mouth smiled, rose-hued rather than red—and yet I like red in everything except, naturally, in a woman's complexion and the political opinions of men—ignorant men. I see her always, a picture of gray and green, a soft green and a sombre gray on account of her vague hair, which was now dark, now of clear chestnut; nor could one tell the color or divine the instinct of her eyes. Perhaps she was kindly, but she was probably vindictive and capable of incurable grudges. She spoke little, and how adorable her silence which allowed one to sympathize with her quick breathing, a symptom of her frail, dear health, but pleasure enlarged this breathing; and there was an almost imperceptible palpitation of bluish veins beneath the eyes and violet veins near the temples. Her teeth, disclosed by a smile of innocence, were of alabaster or rather of opal, which a strangely exquisite transparency azured. And sometimes she would talk most freely with the

*Sivry conducted at the Délassements-Comiques and later at the Folies-Marigny in Paris. He wrote operettas in one act: "Le Rhinocéros et son enfant" (1874); "De Chrysocale" (1874); "Jolicœur" (1877); "Tous gentilshommes" (1877); "Aveugle par Amour"; also a sort of symphonic poem "La Légende d'Hiram," performed at the Trocadéro, Paris, October 24, 1878, at a Masonic Festival. He contributed to a little musical paper, *Le Progrès Artistique*.

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suspicion of a lisp. Her hands were little, as was her forehead which the lips could kiss quickly to pass elsewhere. A woman like the sea, stormy, and also gentle and cradling."

She came to the little room in the Rue Nicolet to see her brother, and, as she was about to leave, Sivry said: "Stop a minute. This is a poet, Verlaine, you know him well." "Oh! I am very fond of poets. My brother has often spoken to me about you, and has read some of your verses, which are, perhaps, too hard for me, but they please me nevertheless."

In love with Mathilde, Verlaine wrote at Paris and at Arras, "La Bonne Chanson." The volume was published in 1870. The war had broken out. Victor Hugo compared the volume to "a flower in a shell." Verlaine has told the story of the betrothal, marriage, divorce in his charmingly naïve "Confessions" (chapters iv.-xvi.). It is a singular tale of affection, in which he alternately blames and justifies himself. Let us state merely the facts as told by several, among them Charles Donos in "Verlaine Intime."

The contract was signed before the declaration of war. The decree of August, 1870, which called to arms the unmarried of 1844, 1845, hastened the ceremony. Louis Michel, who had taught Mathilde, was at the church service. Verlaine did not take advantage of his marriage: he enlisted in the National Guard, and soon began to indulge in his besetting sin,—drunkenness. There were bitter words and reconciliations. Once, when he suffered military imprisonment,

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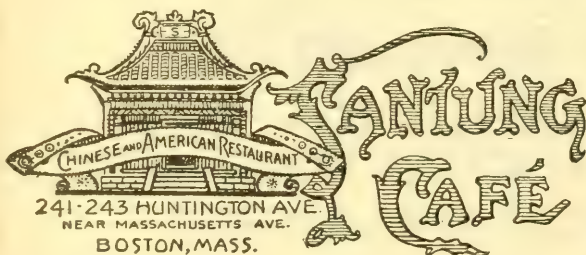
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Mathilde rushed to see him with a meat pie made by her. On his return she asked him how he liked it. "Delicious!" "Yes," she answered, "I have always heard that a rat was really most excellent eating." In those days horse flesh was a luxury. Again there were cruel quarrels. Verlaine himself wrote: "The Commune, when it was supremely horrible, drew me for too short a time from this infernal existence." For Verlaine, through friendship, joined the Communists. He was made director of the Press Bureau. To his honor, he prevented a scheme for the destruction of Notre Dame. In the fall of 1871 husband and wife were again in Paris after a summer spent in the country. Mathilde was furiously jealous, especially of Arthur Rimbaud, the extraordinary poet, then sixteen years old, "with the perfectly oval face of an angel in exile." We need not read too closely this chapter. Verlaine himself declares that his wife was brutally unjust. They that wish to study the problem may consult Paterne Berrichon's "La Vie de Jean Arthur Rimbaud" (Paris, 1898). The two poets were in Brussels in July, 1873. Verlaine, drunk with absinthe, disputed with Rimbaud in the street. In the course of his argument he shot him in the arm. Verlaine was sentenced to prison for two years at Mons. He has described his life there in "Mes Prisons." He had so much spare time that he read in English all of Shakespeare. One day the superintendent of the jail brought him the news that the Tribunal of the Seine had granted a separation between him and his wife. Verlaine immediately sent for the chaplain, and turned toward re-



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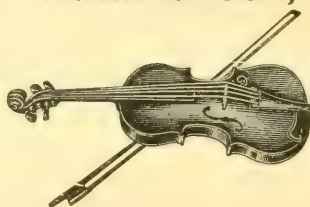
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penance. Thereafter his life was one strange antithesis. His verses were the passionate outpourings of a devout soul, mystical in adoration, heartrending in mourning over sins; again they were earthly, sensual, occasionally pornographic. He was again in prison; he went from hospital to hospital. By Mathilde he had a son, Georges, to whom he addressed the final poem in "Amour." The poet mourns the fact that he is not allowed to see this son, who is far away; and he then sends him, as from his death-bed, these words: "Fear God, hate no one, bear well your name." Yet Verlaine complained bitterly that he had not been able to bring up Georges as a waiter in a café, where he would have acquired a knowledge of the world and grown rich.

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Prepare we day by day,
As on that last time truly
The soul it still may stay.
Who lives to do good deeds
This Meal for ever feeds;
The Cup his hand may lift
And claim the purest gift.

VOICES OF YOUNGER MEN
(coming from the mid-height of the hall)

As anguished and lowly
His life stream's spilling
For sinners He did offer,
For the Saviour holy
With heart free and willing
My blood I now will proffer.
His body, given our sins to shrive,
Through death becomes in us alive.

BOYS' VOICES
(from the summit of the dome)

His love endures,
The dove upsoars,
The Saviour's sacred token.

*For a savage attack on translators of Wagner's music-dramas, see B. M. Steigman's "Nicht Mehr Tristan" in the *Musical Quarterly* of January, 1921.

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For you 'twas shed;
Let Bread of Life be broken.

BOYS
(from the dome)

"Take and drink my blood;
Thus be our love remembered!
Take my body and eat:
Do this and think of me!"

(Alternative, during the Supper)

BOYS' VOICES
(from the height)

Wine and Bread the Grail's Lord changèd
Which at that Last Meal were rangèd,
Through his pity's loving tide
When He shed for you His gore
And His Body crucified.

YOUTHS' VOICES
(from the middle height)

Blood and Body which he offered
Changèd to food for you are proffered

Enfants—Fillettes—Jeunes Filles. Pour le Printemps et l'Été.

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As far back as 1848 Wagner was deeply interested in the story of the Grail. He considered the Grail itself as an idealized Nibelungen treasure. There were various plots for operas in his head. He thought of Frederick Barbarossa, then of Jesus of Nazareth. In 1852 he told Mme. Wille that the Saviour loved by Mary Magdalene with earthly and passionate love would make a stage scene of touching beauty.* Mme. Wille looked at him aghast and left the room. Relating the story long afterwards she added, "In the last gift of his genius, in Parsifal, the

*Jules Massenet's cantata, "Marie Magdeleine," produced in Paris in 1873, was performed as an opera at Nice, February 9, 1903, at Rheims, France, March 10, 1906, with Miss Marié de l'Isle as Mary Magdalene, Mme. Treslin as Martha, Carles as Jesus, and Combes as Judas. Miss de l'Isle consulted pictures and the curator of the Museum of the Louvre about her costumes and her jewels, and "she read, copied, and learned by heart all passages in the Gospels that related to the Magdalene." Her interpretation of the invocation at the foot of the cross was enthusiastically applauded. The "sacred drama" was produced as an opera at the Opéra-Comique, Paris, on April 12, 1906: Méryem de Magdala, Aino Ackté; Martha, Marié de l'Isle; Jésus, Salignac; Judas, Dufranne. Alexandre Luigini conducted. "Magdalena," an opera, text by Hans Heinz Hinzelmann, music by Fritz Koennecke—he is said to have reproduced "without inspiration all the good things written in music during the last decade"—was produced at Berlin in December, 1919. In this opera Pontius Pilate is the lover of the Magdalene. The liaison is broken by "the spiritual change" which comes over her through her conversion. Pilate orders the arrest of Jesus, "the man that is misleading the people," but influenced by the Magdalene he frees him, after Glaukus has carried out the order. Judas incites Pilate against Jesus. Glaukus, now in love with the Magdalene, thinks to win her favor by bringing her before Pilate to plead for the Saviour. Pilate, jealous, orders the crucifixion. The Magdalene pours out her hatred and contempt for Pilate; Judas accuses himself in the last act for the betrayal. We are far from the Pontious Pilate of Anatole France's ironical tale.



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knightly priest, and in Kundry redeemed from the influence of evil powers, we find again what he had in his mind as early as the year 1852." Mr. H. T. Finck, quoting the remark, says, in a footnote: "It is said that the Good-Friday-Spell music also belongs to this year."

Wagner also thought in the fifties of an opera, "The Conquerors," founded on a Buddhistic tale of renunciation, in which the hero, Ananda, who will not look on a woman, is loved passionately but vainly by Pakriti, who is taught to renounce desire, and is received by Ananda into the true faith.

It is certain that Wagner's head was full of "Parsifal" in the fifties. Even when he was at work on "Tristan," he thought of introducing Parsifal in the third act.

His first sketch of the drama was in 1857, and it was in this year, not in 1852, that he composed, or at least sketched, the "Good Friday Spell." For Wagner told Tappert in 1877 that in the fifties, when in Zürich, he took possession of a charming new house, and was inspired by the beautiful spring weather to write the sketch of this music. A letter to Tichatschek, the tenor, establishes 1857 as the year. The account given in Maurice Kufferath's "Parsifal" (Paris, 1890)—the most valuable contribution to the literature of "Parsifal"—is as follows: Otto Wesendonck in 1857 purchased a little property on a ride not far

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from their villa near Zürich, and offered Wagner a tenancy thereof for life.* (The Wesendoncks, Mr. Ellis tells us, did not get into their villa before August of that year.) Wagner and his wife Minna moved into the "Asyl" late in April, not early in April, as Kufferath says. "There, on Good Friday, in an hour of deep poetic reverie, he remembered the story of Parsifal and the touching episode, told both by Chrétien de Troies and Wolfram von Eschenbach, of the knight meeting the pilgrims on Good Friday. And on that day, as he said later, he heard this sigh of the most profound pity which once broke forth from the cross on Golgotha, and this time came from his own breast. In a few hours he wrote the tenderly emotional verses which he put later into the mouth of Gurnemanz. They explain the charm of Good Friday, the day of universal repentance and of universal pardon, when nature appears most beautiful, when herb and flower, bedewed by the sinner's tears, holy dew, raise their heads, when every creature aspires to the Redeemer and trembles with joy in the presence of the purified man. 'Parsifal' was conceived at that moment. Wagner sketched rapidly some days later a drama of which the idea of pity was the central motive, with the principal figure of Parsifal, now at once the hero of renunciation and compassion. According to H. S. Chamberlain, the renegade Englishman, who married Wagner's daughter Eva, this sketch contained not only important scenes of the drama as it exists to-day, but also fragments of musical motives. It should be observed that this sketch was made before the poem of 'Tristan and Isolde' was completed, for on August 25, 1857, Wagner told some friends that he did not then know how he should work out the third act of 'Tristan': he had taken out Parsifal, to make him the chief figure of another drama, and therefore he was obliged to invent another ending for 'Tristan.'" As soon as he had

*After the Wesendoncks left the Green Hill, the next proprietors pulled this cottage, known as "Asyl," down.

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finished the sketch of "Parsifal," he worked on "Siegfried," finished the second act, and then took up the sketch of "Tristan," with which he was busied for nearly two years.

In 1865 (April 8) Wagner wrote to Ferdinand Praeger about King Ludwig: "He is so strikingly handsome that he might pose as the King of the Jews, and—this in confidence—I am reflecting seriously on the Christian tragedy; possibly something may come of it." On September 26 of that year he wrote to Mrs. Wille: "I am now completing the 'Nibelungen'; a 'Parsifal' is already sketched"; but Mr. Finck says that the versification was not completed till after the Bayreuth Festival. The poem was finished February 23, 1877. Wagner took it to London and read it on May 17, 1877, to friends at the house of the late E. G. Dannreuther. The poem was published late in that year. Wagner began to compose the music in the fall of 1877. The music was completed in the sketch, April 25, 1879, but the score was not finished until January 13, 1882, when Wagner was at Palermo. The sketch of the third act was begun at Christmas, 1878, and completed April 25, 1879.

In the poem of Chrétien (written about 1175), Parsifal has wandered for five years without entering a church or even thinking on God, when one day he meets knights and women walking with bare feet and doing penance. He is amazed at what he sees. One of the knights stops and explains the meaning: "You, then, do not believe in Jesus Christ, who wrote the new law and gave it to Christians. Surely, it is neither reasonable nor a good thing to bear arms on the day that Jesus Christ died, and it is even a great wrong to bear them." Parsifal, having no idea of the day, questions the knight as to the significance of his speech. The knight tells the story of the crucifixion, and Parsifal weeps. He goes to a hermit who dwells near by, and makes confession. Chrétien's poem was adapted from a book lent to him by Philip of Alsace, who



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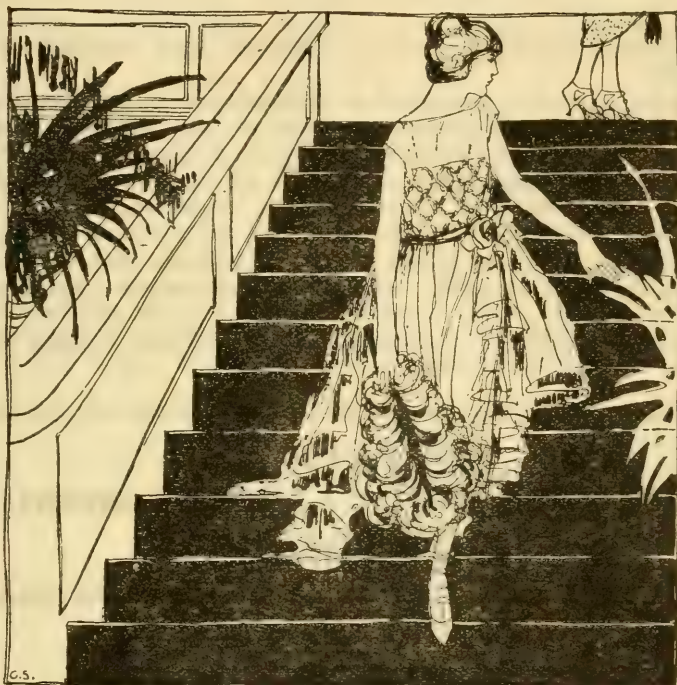
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fought in England in 1172. This book was perhaps Geoffrey's "History of the Britons," in which there is an account of Arthur and his knights.

In Wolfram's poem, probably dictated in the early years of the thirteenth century and published in 1477, Parsifal meets an old knight and his wife tramping barefooted through the snow on a pilgrimage to a hermit's dwelling. They rebuke Parsifal for not remembering the holy day:—

Knowest thou not the day, sweet youth?
'Tis holy Friday, in good sooth,
When all bewail their guilt.

* * *

The score and orchestral parts of "Parsifal" were published in October, 1882.

"Parsifal" was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Parsifal, Hermann Winkelmann; Amfortas, Theodore Reichmann; Titurel, August Kindermann; Klingsor, Karl Hill; Gurnemanz, Emil Scaria; Kundry, Amalie Materna. Hermann Levi conducted.

The first performance of "Parsifal" as an opera outside of Bayreuth was at the Metropolitan Opera House, New York, Heinrich Conried, director, December 24, 1903. Alfred Hertz conducted. The cast was as follows: Kundry, Milka Ternina; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.

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The first performance of "Parsifal" in English at the Metropolitan Opera House, New York,—the translation was by Henry Edward Krehbiel—was on February 19, 1920. Kundry, Mme. Matzenauer; Parsifal, Orville Harrold; Amfortas, Clarence Whitehill; Gurnemanz, Leon Rothier, Titurel, Paolo Ananian; Klingsor, Adam Didur, Mr. Bodanzsky conducted. "There was no mechanical panorama of progress from the scenes preceding the hall of the Grail to the hall itself." Mr. Urban's scenery was adversely criticised by some.

The first performance in Boston was in English—the first performance in English on any stage—at the Tremont Theatre by Henry W. Savage's company, October 17, 1904. Walter H. Rothwell conducted. The cast was as follows: Kundry, Mme. Kirkby-Lunn; Parsifal, Alois Pennarini; Amfortas, Johannes Bischoff; Gurnemanz, Putnam Griswold; Titurel, Robert K. Parker; Klingsor, Homer Lind.*

The first performance in German in Boston was on March 7, 1905, at the Boston Theatre by the Metropolitan Opera House Company of New York. Mr. Hertz conducted. The cast was as follows: Kundry, Mme. Nordica; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.

"Parsifal" was performed in German at the Boston Opera House by the Metropolitan Opera House Company of New York, January 15,

* On October 18, 1904, the cast was as follows: Kundry, Mme. Hanna Mara; Parsifal, Francis MacLennan; Amfortas, Franz Egenieff; Gurnemanz, Ottley Cranston; Titurel, Robert K. Parker; Klingsor, J. Parker Coombs. Moritz Grimm conducted.

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1910. Kundry, Olive Fremstad;* Parsifal, Carl Burrian; Amfortas, Clarence Whitehill; Gurnemanz, Allen Hinckley; Titurel, Herbert Witherspoon; Klingsor, Otto Goritz. Mr. Hertz conducted.

It was performed in German at the Boston Opera House by the Metropolitan Opera Company of New York, April 21, 1916. Kundry, Melanie Kurt; Parsifal, Johannes Sembach; Amfortas, Clarence Whitehill; Gurnemanz, Carl Braun; Titurel, Basil Ruysdael; Klingsor, Otto Goritz. Artur Bodanzsky conducted.

"Parsifal" was performed here in concert form under the direction of Mr. Lang, April 15, 1891, with Mrs. Mielke, Messrs. Dippel, Meichmann, Meyn, and Fischer. The orchestra was from the Metropolitan Opera House, New York. It was performed under Mr. Lang, May 4, 1892, with the substitution of Mr. Henschel for Mr. Reichmann. It was performed under Mr. Lang's direction in Symphony Hall, January 6, 1903, with Mrs. Kirkby-Lunn, Emil Gerhäuser, Anton Van Rooy, Robert Blass, and Mr. Mühlmann (who sang the music of Klingsor and Titurel).

* * *

The genuineness of the religious sentiment of "Parsifal" was questioned soon after the production of the work. One of the most indignant protests was "Wagner'sche Kunst und wahres Christenthum," by

* Mme. Fremstad took the part of Kundry at the Boston Theatre, March 9, 1905, when the music-drama was performed there by the Metropolitan Opera House Company.



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Heinrich Ehrlich. The French translator, Victor Wilder, confessed that the mysticism of the Middle Ages is far removed from modern thought, and "the sufferings of Amfortas touch us infinitely less than the agonies of Œdipus or Prometheus."

Some still find in "Parsifal" the supreme expression of mystical adoration, and to them the sonnet of Paul Verlaine, a sonnet that defies translation, is the most sympathetic gloss, because it does not seek to explain. Mr. George Moore tells us, in his "Impressions and Opinions," how Verlaine wrote it. The poet of "Fêtes galantes" and "Sagesse" had promised a young enthusiast a sonnet on "Parsifal" for his review. The sonnet had not arrived; the review was going to press; there was nothing to do but to find Verlaine. He was in his squalid room, drinking wine at sixteen cents a quart. "In the grossest language he told us of the abominations he had included in the sonnet." After the poor man had gone away in despair, the poet sent this sonnet, of which the charm, says Mr. Moore, is "that of an odor of iris exhaled by some ideal tissues, or of a missal in a gold case, a precious relic of the pomp and ritual of an archbishop of Persepolis."

Parsifal a vaincu les Filles, leur gentil
Babil et la luxure amusante—et sa pente
Vers la Chair de garçon vierge que cela tente
D'aimer les seins légers et ce gentil babil;

Il a vaincu la Femme belle, au cœur subtil,
Étalant ses bras frais et sa gorge excitante;
Il a vaincu l'Enfer et rentre sous la tente
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 Le vase par où resplendit le Sang réel.
 —Et, ô ces voix d'enfants chantants dans la coupole!

* * *

The curious reader who wishes to glance over the contemporaneous public opinion concerning "Parsifal" when it was produced in 1882 should read the compilation made by Wilhelm Tappert,—“Für und Wider” (Berlin, 1882). One of the most singular of the pamphlets concerning “Parsifal” was written by Edmund von Hagen, “Die Bedeutung des Morgenweckrufes in R. Wagner’s ‘Parsifal,’”—“The Signification of the Morning-Awakening-Cry in Wagner’s ‘Parsifal,’” (1882). It will be remembered that in the first scene Gurnemanz awakes and shakes the two esquires of tender years, and the three then make their morning prayer. This scene so affected Mr. Hagen that he devoted sixty-two octavo pages to the explanation of the deeply hidden spiritual signification,—a remarkable example of camel-evolution from the inner consciousness. The titles of the subdivisions of the book read as though they were framed originally for a burlesque of German thoughtfulness.



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And for extraordinary remarks concerning "Parsifal" see the essays by John F. Runciman: "Parsifal" and "Bayreuth in 1897" ("Old Scores and New Readings," London, 1899); Vernon Blackburn's "Parsifal: A Mere Glimpse" ("The Fringe of an Art," London, 1898); pages by George Moore in "John Norton" and in "Evelyn Innes"; pages about Kundry, the Lance, and the Grail in Stéphane Valot's "Les Héros de Richard Wagner: Études sur les Origines Indo-Européennes des Légendes Wagneriennes" (Paris, 1903); and the fourth chapter, "Der Parsifal und die Erotik in Wagners Musik" in Hanns Fuchs' "Richard Wagner" (Berlin, 1903).

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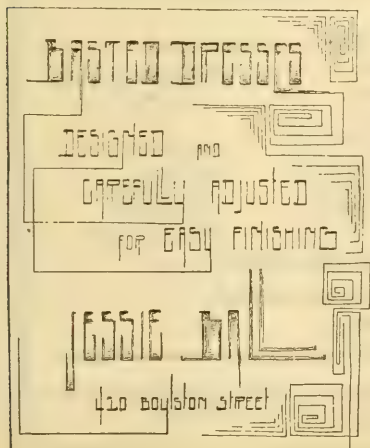
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FRIDAY AFTERNOON, APRIL 1, at 2.30 o'clock

SATURDAY EVENING, APRIL 2, at 8 o'clock

Chadwick . . . Dramatic Overture, "Melpomene," in D Minor

Sibelius Symphony No. 3 in C Major, Op. 52
(First time in Boston)

- I. Allegro moderato.
 - II. Andantino con moto quasi allegretto.
 - III. Moderato: Allegro ma non troppo.
-

Beethoven Concerto in G major, No. 4, for Pianoforte and
Orchestra, Op. 58

- I. Allegro moderato.
 - II. Andante con moto.
 - III. Rondo: Vivace.
-

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ARTHUR RUBINSTEIN

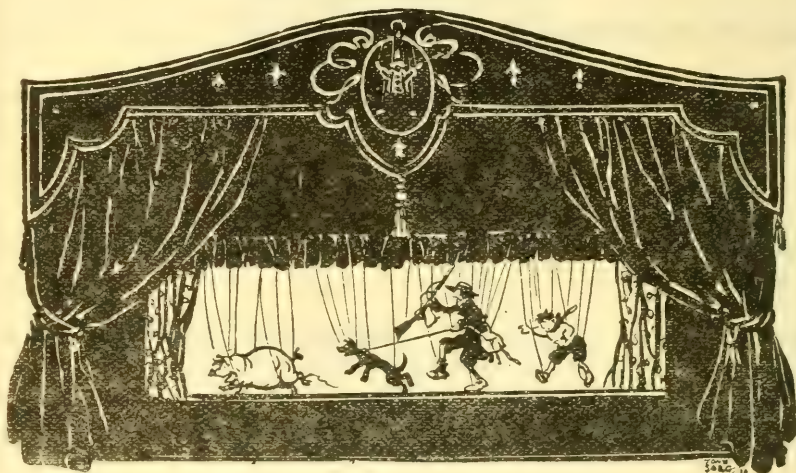
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FRIDAY at 2.30 o'clock, SATURDAY at 8.00 o'clock

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WITH HISTORICAL AND DESCRIPTIVE
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Twentieth Programme

FRIDAY AFTERNOON, APRIL 1, at 2.30 o'clock

SATURDAY EVENING, APRIL 2, at 8 o'clock

Kalinnikoff Symphony No. 1, in G minor

- I. Allegro moderato.
 - II. Andante commodamente.
 - III. Scherzo: Allegro non troppo.
 - IV. Finale: Allegro moderato; Allegro risoluto.
(First time in Boston)
-

Beethoven Concerto in G major, No. 4, for Pianoforte and
Orchestra, Op. 58

- I. Allegro moderato.
- II. Andante con moto.
- III. Rondo: Vivace.

Chadwick Dramatic Overture, "Melpomene," in D Minor

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(Born on January 13, 1866, at Woina, in the government of Orloff, Russia; died at Yalta on January 11, 1901.)

Kalinnikoff, the son of an official in the Russian police service, received his education at first at the Orloff Theological Seminary where he conducted the choir. He was very poor, so he journeyed to Moscow in the hope of bettering himself; also to obtain a fuller instruction in music. He arrived there in 1884, and entered the Music School of the Philharmonic Society, where he studied the bassoon and took lessons in composition of Ilyinsky* and Blaramberg†. His career at this school was a brilliant one. He was graduated in 1892. In 1893 he was appointed assistant conductor to the Italian Opera in Moscow. In the course of a year symptoms of consumption began to develop. His pri-

*Alexander Alexandrovich Ilyinsky was born January 24, 1859, at Tsarskoe Selo. His musical studies were made at Berlin under Kullak (piano) and Bargiel (composition). He joined the Moscow school of the Philharmonic Society in 1885 as teacher of theory and composition. The list of his compositions includes a Symphony, three Suites, a Symphonic Scherzo; Croatian Dances, music to Sophocles's "Œdipus" and "Philoctetes"; overture; A. Tolstoi's play "Tsar Feodor"; symphonic poem "Psyche"; "Grasshoppers" and "The Mermaid" for female chorus; an opera, "The Fountain of Bakhtshisari"; string quartet, songs, and pianoforte pieces.

† Paul Ivanovitch Blaramberg, born at Orenburg, Russia, on September 26, 1841, was educated for the law. He was a statistician for the Government, also a journalist; he edited the *Moscow News* since 1870. He studied music with Balakireff. Since the foundation of the Moscow Philharmonic School (1878) he has taught theory, form and instrumentation. The list of his compositions includes a *canta* (music to Ostrovsky's "Voievode" (1865)); Symphonic Poem "The Demon" after Lermontoff (1869); cantata for female chorus, solo voices, and orchestra, "The Locusts" (1879); cantata for male chorus and orchestra, "On the Volga" (1880); Symphonic Poem "The Dying Gladiator" (1882); Symphonic Scherzo for orchestra; choruses, songs, and these operas: "Maria of Burgundy" (Petrograd, 1882); "The First Russian Comedian" (*ib.*); "The Juggler"; "The Water Sprite"; and "Tushinsky" (Moscow, 1885).

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vations had told upon him. He was forced to leave his position and go to the South of Russia. The remaining years of life in the Crimea were spent in composition. He sojourned for a short time in 1897 at Menton, France.

The list of his works includes two symphonies (G minor and A major), an orchestral suite (1892); two orchestral intermezzi; two symphonic pictures, "Nymphs" and "The Cedar and the Palm" (1898); a cantata, "St. John Chrysostom"; a string quartet; "the Roussalka," a ballad for solo voice, chorus and orchestra; incidental music (overture and four entr'actes) to A. Tolstoi's play "Tsar Boris" (1899); the prologue to the opera "Eighteen Twelve"; songs and pianforte pieces.

The symphony in G minor was performed for the first time at Kieff in 1897. Alexander Winogradski conducted. It has been played in Moscow (1898), Petrograd (1899), Vienna (1898), Berlin (1899), Paris (1900), and in many other cities.

In the United States it has been performed in New York, Philadelphia, Chicago, San Francisco.

It is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, triangle, harp, and the usual strings.

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book of the Chicago Symphony Orchestra, edited in an admirable manner by Mr. Felix Borowski:—

"I. (Allegro moderato, G minor, 2-2 time.) The principal subject begins without introduction in the strings, at the fourth measure a phrase being given out by the horns. A variant of the theme is continued by the flute and clarinet over a syncopated accompaniment in the strings. The second subject makes its appearance in the horns, violas and violoncellos, accompanied by syncopation in the flutes and clarinets and by occasional pizzicato chords in the violins. The theme is taken up by the violins and higher wind instruments. There are suggestions of the first subject in the coda, and following a ritardando the exposition is given repetition.

"The development concerns itself, after some twenty-five measures of preliminary matter, with extensive working out of the principal theme. The second subject is then developed, following which there appears a fugal treatment of the first two measures of the opening theme, its subject being announced by the second violins.

"The Recapitulation presents the principal theme in the oboe and bassoon instead of, as before, in the strings. The latter, however, play the continuing phrase given in the exposition to the horns. The second subject, now in B-flat, is played by all the strings, the syncopated accompaniment figure being given to the flutes and clarinets and an added fullness of harmony being supplied by the harp. The coda in-

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cludes a suggestion of the first subject played by the oboe (syncopated accompaniment in violas and second violins), its last ten measures being played *ff* by the full orchestra.

"II. (*Andante commodamente*, E-flat major, 3-4 time.) Eleven measures of introductory material in the harp and muted first violins precede the principal theme. Note in this material the curious fifths played by the harp and certain wind instruments. The opening subject is sung by the English horn and violas, at the seventh measure giving way to the clarinet and violoncellos. The key changes to B (*Un poco più mosso*) and a new melody is heard in the oboe over an accompaniment in the strings and harp. There is a gradually increasing sonority of tone and quickening of the time. The violins play the opening theme on the G string, with the second subject working against it in the flute. This is worked over at some length, and leads to a return to the material heard at the beginning of the movement, this repetition bringing the movement to a tranquil close.

"III. *Scherzo*. (*Allegro non troppo*, C major, 3-4 time.) The principal subject opens at once vigorously in the strings, its second phrase being given to the clarinets and bassoons. This is developed and another idea is thundered out fortissimo by the full orchestra, still in C major. The first theme returns and is given further development. The trio (*Moderato assai*) whose subject is given to the oboe, lightly accompanied by the strings, is of contrasting character. The pedal point in the violoncellos—thirty-five measures in length—is worth notice. The return to the material of the first division of the piece is preceded by



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seven measures of introductory matter in the original time, ending with a descending scale in all the strings and wood-winds. The subject matter is put forward much as in the opening section of the movement.

"IV. Finale. (Allegro moderato, G major, 2-2 time.) The construction of this movement is of interest, as much of its thematic material and development is drawn from the subjects in preceding movements. It opens with a statement, in the strings *forte*, of the principal theme of the first movement. An upward scale in the strings and wood wind leads to the first subject proper, in G major. After twenty measures of this, a second theme appears in the clarinet, lightly accompanied by the harp and strings. There is a crescendo and the first subject reappears *ff*, the second subject being also worked over. There is also heard the subject which was the second theme of the opening movement. A long crescendo leads to a climax upon which the first subject is vociferated by the brass in augmentation, a shower of eight-note passages rushing against it in the strings and wood-wind. The second subject is played on the G string by the strings. An organ-point on D leads to a climax *ff*, at the height of which the key changes to E-flat and the time to 3-2. At this point the brass thunders out the subject of the slow movement. There is a sudden piano, and a passage for the first violins is succeeded by a new section (Allegro con brio, G major, 2-2 time) in which a lively subject is given out by the strings and wood-wind. In the course of the working over of this, certain portions of former themes are used. The subject of the Andante is again vociferated by the brass, and this section brings the symphony to an end."

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As Mr. Philip H. Goepp says in his interesting notes for the Philadelphia symphony programme books, this symphony begins with a theme that is individual from the first bar and has moreover in a brief range a touch of ancient (or barbarous) mode. The Slav is stamped upon the first page of the score.

The writer of the programme books of the Russian Symphony Society of New York wrote of this symphony: "For once a young Russian composer showed not a trace of the strong influence exerted by Tschai-kowsky and Rimsky-Korsakoff, but of Glinka or Dargomyzhski if at all. His cantilena is tender, broad, and flowing. Young crimson blood courses through the work. All is serene, radiant, permeated with the joy of living, a fact the more remarkable when one considers that the composer was in the grip of his dreadful malady when writing the symphony."

Mr. ARTHUR RUBINSTEIN, pianist, was born at Lodz, Poland. When he first came to the United States, in 1906, it was stated that he was then eighteen years old. Asked by a reporter of the *New York Times* whether he was a relative of Anton Rubinstein, he replied that there were cousins of his father's in Warsaw who were cousins of Anton, but not close cousins; he, Arthur, belonged to the Polish branch, Anton to the Russian. He further said that Lodz was not a town in which there was regard for the best music. "All my people were in trade, in manufacturing mostly, and that was their life." Showing musical instincts at a very early age, he was taken "at the age of three" to Berlin, where Joachim heard him and found that he could "transpose Brahms without the notes." Joachim interested some wealthy persons

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in the child, who then began the serious study of the pianoforte with Barth. It is said that he also had lessons from d'Albert and Leschetizky; that he played at Berlin at the age of twelve, for the first time in public.

Having played in the leading cities of Europe, he appeared in New York on January 8, 1906, with the Philharmonic Orchestra. He gave a recital in Jordan Hall, Boston, on March 16, 1906, when his programme included Tausig's version of Bach's Toccata and Fugue in D minor for organ; Chopin's B-minor Sonata, and other pieces by Chopin; pieces by Brahms, including the second volume of the Paganini Variations; and Liszt's Mephisto Waltz. A wandering virtuoso in Europe and South America, he was heard again in Boston in company with Messrs. Copeland, Ornstein, and Levitski at an Ampico Reproducing Piano concert in Symphony Hall on April 6, 1920. Early in this season with Edouard Risler he gave concerts of music for two pianofortes in South American cities.

CONCERTO IN G MAJOR, FOR PIANOFORTE, No. 4, Op. 58.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

This concerto was probably composed for the most part, and it was surely completed, in 1806, although Schindler, on advice from Ries, named 1804 as the year, and an edition of the concerto published by Breitkopf & Härtel states that the year 1805 saw the completion.

The concerto was performed by Beethoven in one of two private subscription concerts of his works given in the dwelling-house of Prince Lobkowitz, Vienna, in March, 1807. The first public performance was in the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme

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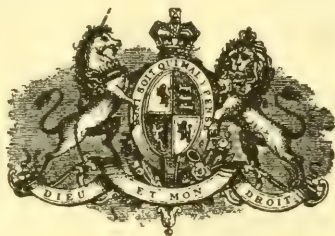
as "A symphony entitled 'Recollections of Life in the Country,' in F major, No.5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

When A. W. Thayer published his catalogue on Beethoven's compositions (1865), Carl Haslinger, music publisher and composer, was in possession of autograph cadenzas written by Beethoven for this concerto. Two were for the first movement. Over one of them, which had very difficult double trills towards the end, Beethoven had written "Cadenza (ma senza cadere)." There was a cadenza for the Rondo. Haslinger died late in 1868; his publishing business passed through purchase into the house of Schlesinger (Rob. Lienau), of Berlin. Franz Kullak, the editor of the five concertos in the Steingraber edition, publishes the three cadenzas in an appendix to the Fourth Concerto, and says in a footnote that these cadenzas, which are undoubtedly Beethoven's, were not published during the life of the composer, and that the autograph manuscripts were in possession of the firm of Breitkopf & Härtel, who were the first to publish them.

The score was dedicated "humbly" by Beethoven to "His Imperial Highness, the Archduke Rudolph of Austria."

The orchestral part of the concerto is scored for flute, two oboes,

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I. Allegro moderato, G major, 4-4. The first movement, contrary to the tradition that prevailed at the time, begins with the pianoforte alone. The pianoforte announces the first four measures of the first theme, five measures if an introductory chord be counted. (These measures are to be found in a sketch-book of Beethoven which is dated 1803, but in this book they end in the tonic, and not in the dominant.) The orchestra then enters in B major, but soon returns to G major, and develops the theme, until after a short climax with a modulation a second theme appears, which is given to the first violins. There is a third theme fortissimo in G major, with a supplement for the woodwind instruments, and still another new theme, an expressive melody in B-flat major.

II. Andante con moto, E minor, 2-4. This movement is free in form. Beethoven put a footnote in the full score to this effect: "During the whole Andante, the pianist must use the soft pedal (*una corda*) unintermittently; the sign 'Ped' refers to the occasional use of the ordinary pedal." This footnote is contradicted at one point in the score by the marking "*tre corde*" for five measures near the end of the movement. A stern and powerful recitative for strings alternates with gentle and melodic passages for the pianoforte. "The strings of the orchestra keep repeating a forbidding figure of strongly marked rhythm in staccato octaves; this figure continues at intervals in stern, unchanging forte through about half the movement and then gradually dies away. In the intervals of this harsh theme the pianoforte as it were improvises little scraps of the tenderest, sweetest harmony and melody, rising for

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BOOKS

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- HENDERSON, WILLIAM JAMES.
The orchestra and orchestral music. N. Y.: Scribners. 1899. 8059a.30
- KREHBIEL, HENRY EDWARD.
How to listen to music. Hints and suggestions to untaught lovers of the art. N. Y.: Scribners. 1919. 4047.44, 44047.47
- LEE, ERNEST MARKHAM.
On listening to music. London: Paul, Trench, Trubner & Co. 191-. 4047.364
- PATTERSON, ANNIE WILSON.
How to listen to an orchestra. N. Y.: Pott & Co. 1913. 4049a.306
- SCHOLES, PERCY A.
The listener's guide to music, with a concert-goer's glossary. London: Milford. 1919. 4048.416
- SURETTE, THOMAS WHITNEY, AND DANIEL GREGORY MASON.
The appreciation of music. N. Y.: H. W. Gray Co. 1907. 3 vols. 4040a.120, 4040a.121
- ELSON, ARTHUR.
Orchestral instruments and their use. Boston: Page & Co. 1903. 4057.75
- JOHNSTONE, ARTHUR EDWARD.
Instruments of the modern symphony orchestra. A pictorial and explanatory guide for music-lovers. Boston: Fischer. 1917. 4047.347
- LYON, JAMES.
A practical guide to the modern orchestra. London: MacMillan. 1912. 8059a.33
- MASON, DANIEL GREGORY.
The orchestral instruments and what they do. A primer for concert-goers. N. Y.: H. W. Gray Co. [1909.] 4049.213
- SINGLETON, ESTHER.
The orchestra and its instruments. N. Y.: Symphony Society of New York. 1917. 4046.240
- GILMAN, LAWRENCE.
Stories of symphonic music. N. Y.: Harper. 1907. 4049a.348
- GOEPP, PHILIP H.
Symphonies and their meaning. Philadelphia: Lippincott. 1898. 3 vols. 4049a.2
- GROVE, SIR GEORGE.
Beethoven and his nine symphonies. London: Novello, Ewer & Co. 1896. 4049.87
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The story of symphony. London: Walter Scott Pub. Co. 1916. 4049.445
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The standard concert guide. Chicago: McClurg & Co. 1915. 4049a.416
- The standard concert repertory. 1909. 4049a.401
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ORCHESTRAL SCORES

- BEETHOVEN, LUDWIG VAN.
Symphonien. [Nos. 1-9.] Leipzig: Peters. 2 vols. 4041.53
- Symphonien. [Nos. 3-4.] Leipzig: Eulenberg. [189-?] 8059a.306
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L'apprenti sorcier. Paris: Durand. 1897. 8050.98
- HAYDN, FRANZ, JOSEF.
Symphonien. [Nos. 1-12.] Leipzig: Breitkopf & Härtel. 1860. 2 vols. 4053.16
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Baba-Yaga, Op. 56. Leipzig: Belaïeff. 1905. 8050.89
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- MENDELSSOHN-BARTHOLDY.
Symphonien, Op. 11. [Nos. 1, 3-5.] 56, 90, 107. Leipzig: Breitkopf & Härtel. 1874. 8050.93
- Symphony, third (Scotch). In A minor. Leipzig: Eulenberg. [189-?] 8059a.311
- Symphony, fourth (in A). Leipzig: Eulenberg. [189-?] 8059a.115
- MOZART.
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- Symphonien. [Nos. 2-4.] Leipzig: Peters. [187-?] 8042.94
- SIBELIUS, JEAN.
Värsång. Leipzig: Breitkopf & Härtel. 1903. 8052.796
- STRAUSS, RICHARD.
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- Symphonica domestica für grosses Orchester, Op. 53. Berlin: Bote & Bock. 1904. 8050a.637
- Till Eulenspiegel's lustige Streiche, Op. 28. München: Aibl. 1896. 8050.90
- Tod und Verklärung, Op. 24. München: Aibl. [1896-?] 8050.91

a moment into the wildest frenzied exultation after its enemy, the orchestra, has been silenced by its soft pleading, then falling back into hushed sadness as the orchestra comes in once more with a whispered recollection of its once so cruel phrase; saying as plainly as an orchestra can say it, 'The rest is silence!'" (*William Foster Apthorp*).

III. Rondo: Vivace, the first theme, of a sunny and gay character, is announced immediately by the strings. The pianoforte follows with a variation. A short but more melodic phrase for the strings is also taken up by the pianoforte. A third theme, of a bolder character, is announced by the orchestra. The fourth theme is given to the pianoforte. The Rondo, "of a reckless, devil-may-care spirit in its jollity," is based on this thematic material. At the end the tempo becomes presto.

The first performance of the Fourth Concerto in Boston was probably by Robert Heller* at a Germania concert, February 4, 1854. He played Beethoven's Fifth Concerto at a Germania concert, March 4 of that year.

*Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre; but came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skillful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Minn & Co., New York, 1897).

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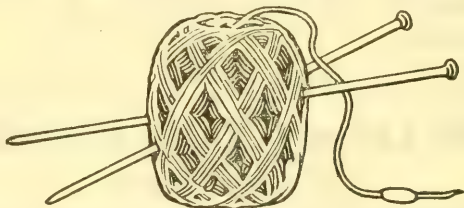
* * *

Schindler states that the concerto was sold to Muzio Clementi on April 20, 1807, for publication in England, but publication was first announced by the Kunst und Industrie Comptoir in the *Wiener Zeitung* of August 10, 1808: "Beethoven. 4tes Concert für P. F. u. Orchester. Op. 58." Beethoven on July 5, 1806, wrote from Vienna to Breitkopf & Härtel: "I inform you that my brother is travelling to Leipsic on business connected with his chancery, and he is taking with him a pianoforte score of the overture of my *opera*,* my oratorio, and a *new pianoforte concerto*. Also you can arrange with him about new *violin quartets*, of which I have already finished one; and now intend to devote myself almost exclusively to this kind of work. . . . I hear that the symphony which I sent you last year, and which you returned to me, has been *severely criticised*: I have not read the article. If they think to harm me they are mistaken—all the more as I have made no secret of the fact that you had returned to me this Symphony with other

*The italics are Beethoven's.—P.H.

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compositions. Remember me kindly to v. Rochlitz. I hope his bad temper towards me has somewhat toned down. Tell him that I am not so ignorant of foreign literature as not to know that von Rochlitz has written some very fine things, and if I should ever come to Leipsic, I am convinced that we should certainly become very good friends, his criticism notwithstanding, and without prejudice." The concerto was the one in G major. Dr. A. C. Kalischer in a footnote to this letter says: "Begun long ago, it was completed in the following year." The quartets were the Rasoumoffsky. "Delightful," says Dr. Kalischer, "are the words concerning the 'Eroica' rejected by the Leipsic firm and then mercilessly run down in the newspapers. Rochlitz's 'bad temper' against the composer of this symphony really became visibly milder. Like his organ the *Allg. Mus. Ztg.*, so did he become ever more enthusiastic for Beethoven."

In July, 1806, Beethoven wrote again to these publishers. He said that he was willing to sell his works to them, in Germany, and even abroad, except in specified cases: "viz., when advantageous offers are made to me by foreign publishers, I will let you know of it; and if you are otherwise inclined, I will arrange that you may receive from me the *same work in Germany* for a less honorarium. The second case is as follows: if I should leave Germany, which is quite possible, that I may be able to sell my works, whether in Paris or in London, but you likewise, again, *as above*, can if inclined thereto, have a share in them."

In November, 1806, he wrote at still greater length to Breitkopf &

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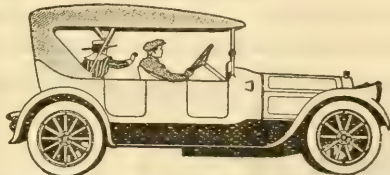
The compositions mentioned were not published by Breitkopf & Härtel, but as is stated above by a Viennese firm.

In April, 1807, an agreement was drawn up between Beethoven and Muzio Clementi, the distinguished pianist and composer. Clementi was in 1807 a partner in the publishing and pianoforte-making house of Clementi, Banger, Hyde, Collard, and Davis, afterwards shortened into Muzio Clementi & Co., or Clementi & Co. He had a fine commercial talent. Beethoven agreed to give certain compositions to Clementi with the right of publishing them in the "*Royaumes unis britanniques*" for £200. He reserved to himself the right of publishing or selling them outside Great Britain. These compositions were three quartets; Symphony No. 4; the overture to "*Coriolanus*"; the pianoforte concerto in G major; a violin concerto, "the first that he has composed"; and this concerto arranged with additional notes for the pianoforte. J. S. Sheldlock added this note to the agreement (Kalischer's edition of Beethoven's Letters, Vol. I., p. 121): "An account is given in an article entitled '*Clementi Correspondence*,' signed J. S. S., in the *Monthly Musical Record* for August, 1902, in which is given a portion of a letter from Clementi to Collard, his business partner in London, in which he describes his meeting Beethoven 'by chance one day in the street' and how he 'made a compleat conquest of that *haughty beauty*.' Clementi then describes the agreement made with

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him as in the above document. From other letters of Clementi in this article, we learn that Beethoven had not been paid *two years and a half* after the signing of the agreement." The agreement was made in 1807, but Beethoven wrote to Count Franz von Brunswick, May 11, 1806, that he had "concluded a good bargain with Clementi. He has also commissioned me to write other works, so that I have reason to hope that while still in the prime of life I may win the dignity due to a true artist." At the same time he asked the Count to arrange it so that he could give a few concerts: "Please do so—you could have me for 200 gold ducats; I can't get on with the princely theatre rabble." In a letter to Herr von Troxler, to which the date 1807 was given by Otto Jahn, Beethoven wrote: "I am coming to Vienna and much wish that you would go with me on Tuesday to Clementi's, for I better understand how to make myself intelligible to the foreigner by playing rather than by speaking." Dr. Kalischer remarks that Clementi was not in Vienna in 1807. Beethoven valued greatly Clementi's Pianoforte School. Schindler reports him as having said of Clementi's compositions: "Whoever studies Clementi thoroughly has simultaneously also learned Mozart and other authors; inversely, however, this is not the case."

*
* *

Karl Czerny played Beethoven's Concerto in E-flat for pianoforte when it was produced for the first time in Vienna. Why did not the composer play it? He made his first appearance in that city as a pianist

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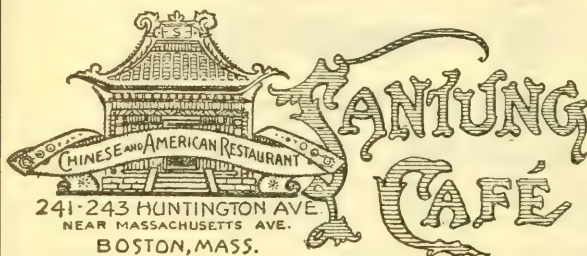
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when he played his Concerto in C major (March 29, 1795). He had improvised there privately in 1787, and for some years he was esteemed in Vienna as a pianist rather than composer. We find him playing his Concerto in G major and the pianoforte part of his Fantasia with chorus and orchestra in December, 1808, thirty years after he had appeared at Cologne as an infant phenomenon. After that he preferred to let his pupils interpret his works: the Baroness Ertmann in concerts of a private nature and Czerny in public concerts.

Franz Kullak wrote a series of introductory chapters to his excellent edition of Beethoven's concertos for pianoforte and orchestra. One of these chapters, devoted to consideration of Beethoven as a pianist, was Englished, in connection with Kullak's essay on the Execution of the Trill, by Dr. Theodore Baker, and published in 1901 by G. Schirmer, of New York.

Beethoven at a tender age was urged to severe piano practice. One of his teachers said of him when he was eight years old, "He plays the pianoforte with vigor and in a finished manner." When Beethoven was about seventeen years old, he met Mozart; he afterwards complained that, although he took lessons from him,—probably in composition,—Mozart never played to him. Later he heard the Abbé Johann Franz Xaver Sterkel (1750-1817), then one of the foremost pianists in all Germany. "Beethoven, who had never before heard an illustrious pianist, was unfamiliar with the fine shadings in the treat-



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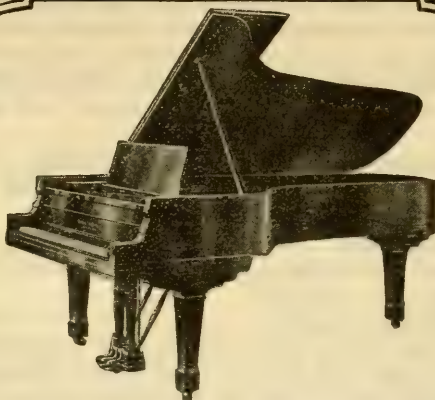
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ment of the instrument; his own playing was rough and hard." Nevertheless, he played his variations on "Vieni Amore" (composed about 1790), "also a great many other pieces not less difficult, and, to the extreme surprise of his hearers, in precise and perfect imitation of the elegant styles which had impressed him in Sterkel's performance." Another wrote of him in comparison with Vogler: Beethoven is, "aside from his dexterity, more eloquent, imposing, expressive,—in a word, he touches the heart more; he is therefore as fine in Adagio as in Allegro." And this writer declared that the pianist had struck out a new path.

Mozart had delighted by his clearness, roundness, tranquillity, delicacy. Beethoven surprised the Viennese by his vigor, fiery expression, grandeur.

Here is a significant fact: "As Beethoven's creative genius continually sought greater and loftier tasks, his careful attention to the details of technic appears to have relaxed."

Then his deafness increased.

J. B. Cramer, himself a great pianist, the only pianist praised by Beethoven, said of his friendly rival, "All in all, Beethoven was, if not the greatest, certainly one of the greatest and most admirable pianists I have ever heard." He heard him in 1799-1800. Cherubini heard him five years later, and characterized his performance as "rough." Clementi described it as "little cultivated, not seldom violent, like himself, but full of spirit." The prevailing opinion was that his style was admirable, his technique adequate, and his touch too violent. When he played his G major Concerto at the famous performance in 1808, Reichardt bore witness that he played "with astounding cleverness in the fastest possible tempi. The Adagio, a masterly movement of beautifully developed song, he sang on his instrument with a deep melancholy feeling that thrilled me."

Czerny, the teacher of Lizst, was a pupil of Beethoven. He said of his master (1800-05) that no one rivalled him in the swiftness of his scales, in double-trills; that his attitude was calm and refined, "without the slightest gesticulation (except bending over as his deafness increased)"; that he pedalled a great deal, "far more than is indicated in



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his works"; that his titanic force was too much for the instruments of the period.

Ries, another pupil, said: "As a rule, he played his compositions most eccentrically; however, he usually kept strict time, though he would occasionally hurry somewhat the tempo."

Nisle wrote: "As a player he is, to be sure, inferior to many others in elegance and technical accomplishments; and, as he was hard of hearing, he played rather loud; but one lost sight of his defects when the master disclosed the depths of his soul."

Here surely are opinions at variance. It must be remembered that some of them came to us through the speech of several, and that in some instances the original speech was the recollection of a man who heard Beethoven years before he was questioned about him. Some years ago, in Boston, Mr. Busoni was praised by certain persons for his delicacy; by others he was reproached for his violence. Which opinion was the true one?

There is always interest in speculation concerning a composer's interpretation of his own works. In some instances the composition suffers because the technique of the composer-pianist is inadequate. Thus Brahms—I speak from personal knowledge—in the eighties was a coarse, nerve-rasping pianist.

To-day you often hear a pianist reproached for his interpretation of Beethoven's music. "No, his performance was not in the spirit of Beethoven,"—a beautiful phrase, like that other phrase, "The chronometer of God."

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Let us see what Beethoven himself said about pianoforte music and pianists. We quote from the excellent little book, "Beethoven: The Man and the Artist, as revealed in his own Words," compiled and annotated by F. Kerst, translated and edited with additional notes by Henry E. Krehbiel (New York, 1905):—

"It has always been known that the greatest pianoforte players were also the greatest composers; but how did they play? Not like the pianists of to-day, who prance up and down the keyboard with passages in which they have exercised themselves—*putsch, putsch, putsch*;—what does that mean? Nothing. When the true pianoforte virtuosi played, it was always something homogeneous, an entity; it could be transcribed and then it appeared as a well-thought-out work. That is pianoforte playing; the other is nothing!" (1814.)

"Candidly I am not a friend of *Allegri di bravura* and such, since they do nothing but promote mechanism."

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"The great pianists have nothing but technique and affectation." (1817.)

"As a rule, in the case of these gentlemen [pianoforte virtuosi] all reason and feeling are generally lost in the nimbleness of their fingers."

"These pianoforte players have their coteries, which they often join; there they are praised continually,—and there's an end of art!"

"You will have to play a long time yet before you realize that you cannot play at all."

He said to Czerny, who was teaching his nephew Karl: "With respect to his playing with you, when he has acquired the proper mode of fingering and plays in time and plays the notes with tolerable correctness, only then direct his attention to the matter of interpretation; and when he has got thus far do not stop him for little mistakes, but point them out at the end of the piece. Although I have myself given very little instruction, I have always followed this method, which quickly makes *musicians*, and that, after all, is one of the first objects of art."

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Having heard Mozart's Concerto in C minor at a concert, he exclaimed to his companion: "Cramer, Cramer, we shall never be able to compose anything like that!"

ENTR'ACTE.

GERMAN MUSIC AND ITS FUTURE

(London Daily Telegraph, March 5, 1921)

Dr. Weissman, music critic to the *Berliner Zeitung*, lately contributed an article on German music to a Roman newspaper which contains one or two points of considerable interest. In the first place, it is clear that Dr. Weissman does not share the views of many critics in Germany and elsewhere, who held that the Germans could not do wrong. He admits that German music was not infallible, and suggests that the reason for the decay of what had been before a most wonderful growth should be sought in the many musical organizations which sprang up in Germany to finance and organize the efforts of composers and performers. These efforts of the bourgeoisie led to commercialism, and commercialism is antagonistic to art.

In England, where organizations of the German pattern are conspicuously absent, Dr. Weissman's apology will cause a certain satisfaction, for whatever else may be said against British music, it can certainly never be accused of being "over-organized" as German music has been according to the German critic. The growing wealth of the cities, he tells

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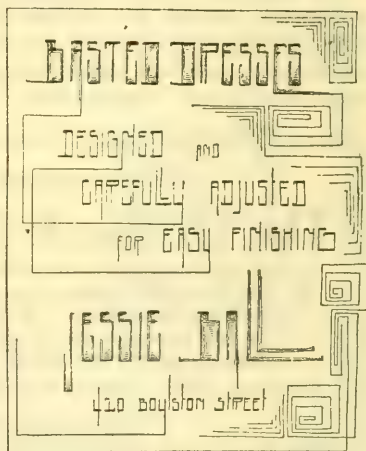
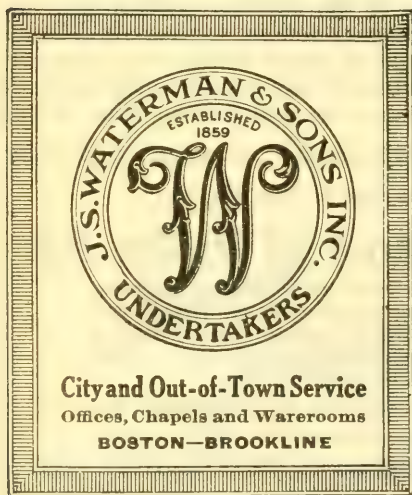
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us, and especially of Berlin, enabled these cities to support great choirs and orchestras. Berlin, especially, where able agents held in their hands the threads of musical life, became practically a great musical exchange. To Berlin flocked singers and players, anxious only to obtain the passport that was to open for them the road to Parnassus. "The number of agents in Berlin grew daily. Public performances were given only for the purpose of obtaining a notice in the newspapers." This great industrial organization is accused by Dr. Weissman of having led to "reproduction" rather than "production"—a distinction which, if we read him rightly, means that composers substituted originality of expression for originality of thought.

Now, no one will quarrel with Dr. Weissman's indictment of commercialism in music. Over-organization is almost as fatal to musical life as a total want of organization. There are certain broad laws of life which apply with equal force to every field of human enterprise. During the war, when the choice of two evils inevitably forced the nations to intrust the state with the sole power of organizing the national resources, examples of the faults of over-organization were many and glaring, and we still feel their effects. The over-organization of German music was unquestionably a bad thing, but it is hardly correct to suppose that it alone was the cause of the extraordinary phenomena one noticed in the German music of the last twenty years. It was obviously an unhealthy



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state of things that permitted the agent and the critic to take the place of the public at large. But the final tribunal, in any case, must have been the public. One can understand the case of a performer foolish enough to pay an agent in order to obtain a hearing and a notice. But it is inconceivable that the public should accept in its turn the assertions of an agent's advertisement or the praise of an obscure critic. Surely, in a healthy community, it would not take long for a performer to realize that such a game is not worth the candle. The reality is that over-organization was one of the causes of decay, but not the chief cause, the root of which lies much more deeply embedded in the life of the nation.

German music has held so predominant a place in the world for so long, and its greatest achievements are so recent, that one hesitates to affirm that its noonday glory is past. Yet just at this moment it must be admitted that nothing done in Germany to-day compares with what was done before the turn of the century. Even then it looked as if Strauss were destined to carry on, and worthily, the great Wagnerian tradition, and Reger perhaps the work of Brahms. Reger died without leaving anything that, as far as at present appears, can rank with the greater compositions of Brahms. Strauss stands all alone—the only example of a musician who began by addressing his audience like a genius and ended like a common gossip. He may yet regain the lost ground. But, if we do not misread the signs, the recovery is hardly likely.

The decline of Strauss cannot be accredited to the commercialism of German organization. The ready success of his first creations put him

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immediately above material cares, and it is inadmissible that an artist of Strauss's position should now be particularly anxious to give the public—or the agents—what it or they may happen to want. He did not seem particularly anxious to satisfy the public when he first broke away from conventions, or when he startled the public with the realism of the pastoral scene in "Don Quixote." The tragedy of Strauss is not tainted by sordid elements. But it is a tragedy nevertheless. He was mistaken at first for a man who had come a little before his time, when in truth, Strauss—the real Strauss, the great Strauss—is already spiritually an anachronism. He is a true descendant of the heroes who has outlived his time—the heroes of the Wagner type. He can no longer be the representative of the art of a democracy. He portrayed the hero in love (Don Juan), the hero in death (Death and Transfiguration), the hero in the field (Heldenleben), the hero before his familiar (Domestic Symphony). Then he felt that the world had no further use for heroes, and he proclaimed the need for simplicity and a return to the old, as if it were enough to go to a banjo for simplicity! What simplicity would come from a man who had explored every field, who knows all that could be known? In his second youth Faust courted the country maiden, but he did not ask to be himself a country swain. Knowledge is power, but it is also renunciation, as Adam and Eve found out to their cost. A woman of the world, no matter how virtuous, cannot imitate the ways of a young girl of seventeen without making herself ridiculous, nor could Richard Strauss go back to the idiom of Haydn without serious dangers. At one time it looked almost as if he could succeed, for in the thoroughly decadent story of the "Rosenkavalier" he found new strength. But "Elektra" was, at best, a joke which missed fire, and "The Legend of Joseph" gave us the artistry of the "Rosenkavalier" without the strength.

This sequence of declining efforts gave foreign observers the conviction that the great period of German music was over. There may have been concomitant causes, but the chief cause is certainly something more merciless than a plethora of organizations. Dr. Weissman believes that German music in the past suffered through not being sufficiently international. He believes also that future efforts must tend to remedy this

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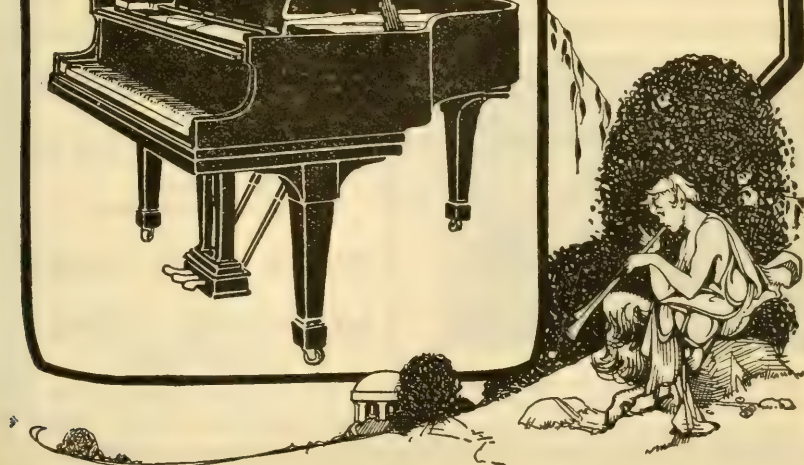
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fault. It is difficult to see how this end can be achieved. Will German composers forget their tradition and write after the fashion of Elgar, of Verdi, and Moussorgsky, or will they submit their works to the League of Nations?" The worth of "The Mastersingers" has never been contested on the ground that it is pre-eminently a national opera. International success does not depend in the first place upon the national character of a work of art, but on the vitality and the truth embodied in the work itself.

DRAMATIC OVERTURE, "MELPOMENE" GEORGE WHITEFIELD CHADWICK

(Born at Lowell, Mass., November 13, 1854; now living in Boston.)

This overture, composed in 1886, dedicated to Wilhelm Gericke, was first performed at a concert of the Boston Symphony Orchestra, December 24, 1887. Later performances were given March 2, 1889; March 14, 1896; October 22, 1898; April 19, 1902. The overture was played at a symphony concert, Copenhagen, August 1, 1888; at an American concert led by Mr. Van der Stucken at the Trocadéro, Paris, July 12, 1889; at an American concert led by F. X. Arens at Weimar, March 23, 1892; at a concert of the London Philharmonic Society, led by Sir Alexander Mackenzie, June 13, 1895; there have been other performances in Europe.

The overture is scored for piccolo, two flutes, oboe, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, bass drum, cymbals, and strings.

"Melpomene" was intended originally by the composer as a companion piece to his overture "Thalia," which was produced at a Symphony concert, January 13, 1882. "As the sub-title to the latter was 'Overture to an Imaginary Comedy,' so was the sub-title to this one meant to be 'Overture to an Imaginary Tragedy.'" Mr. Chadwick in a letter to Mr. Felix Borowski, the accomplished editor of the programme notes for the Chicago Symphony Orchestra, wrote that "'Melpomene' some-



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what outgrew its original scope, so that it can hardly be called 'Overture to an Imaginary Tragedy,' but rather a piece which typifies an atmosphere of tragic poetry in general."

The following analysis of the overture is taken from the Chicago Programme Book: "The overture opens with a slow Introduction (*Lento e dolente*, D minor, 4-4 time), its theme given out by the English horn over sustained harmony of the trombones. The phrase thus played by the English horn is repeated by the oboe a fourth higher. Following this idea there is heard a melody, based on the same material and given to the oboe. This leads to the main movement (*Allegro agitato*, D minor, 2-2 time) whose subject, after some introductory chords in the full orchestra, is announced by the strings. There is a *crescendo* and the principal theme is thundered out *ff* and in augmentation by the basses and trombones. After some stormy treatment of this material, the second theme enters with the oboes, English horn and violoncellos. Following this comes (in the woodwind) a theme which had been heard in the Introduction, its accompaniment being given *pizzicato* to the strings, and to a broken chord figure in the clarinet. *Allegro*. There is a fanfare for the trumpets, and the character of the music becomes one of greater excitement. A motive in the trombones *forte* suggests that which had been given to the English horn at the beginning of the Introduction. After a climax has been attained, the excitement subsides, and a new division (*Un poco più moderato*) is introduced, its material being, however, a fugato based on the principal theme. The Introduction's motive returns (*animato*) in the woodwind, following

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the opening phrase of the principal theme given in augmentation to the trombones, this being, in reality, the beginning of the Recapitulation. There is a *ritardando* and the second subject is sung by the oboe and English horn in octaves. The trumpet fanfare returns, and the mood is again one of excitement. There is a great climax, a crash of cymbals followed by a pause. *Lento*. The material of the Introduction is now reheard in modified form, and this with the overture is brought to a conclusion."

* *

Melpomene was the third of the nine Muses born to Zeus by Mnemosyne; and by Achelous, the river-god, Melpomene was the mother of the Sirens.* As the Reverend Mr. Spence remarks in his "Polymetis," the poets say but little of the Muses in a descriptive way, "much less than poetry indeed be expected for deities to whom they were so particularly obliged." In the relief of the Nine, for which Ausonius wrote an inscription, Melpomene has her mask on her head, "and it is sometimes placed so much more backward, that it has been mistaken for a second face; she is distinguished from Thalia, or the comic Muse, by having more of dignity in her look, stature and dress. Melpomene was supposed to preside over all melancholy subjects, as well as tragedy."

*So says the authoritative Apollodorus; but others say that the mother of the Sirens was Calliope or Terpsichore or Erato. For an exhaustive and entertaining examination of this important question see that book of incredible learning, "Les Sirènes: Essai sur les principaux mythes relatifs à l'incantation, les enchanteurs, la musique, le chant du cygne, etc.," by Georges Kastner, pp. 5-7 (Paris, 1858).

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Melpomene's name was derived "from the Greek dialect, importing 'to sing,' to make consent or concord; which includes the temperature and modulation of the whole world." She had the "prime precedency" in tragedy, as Vergil in the epigram attributed to him, remarks:—

"Melpomene tragico proclamat moesta boatu."

"Therefore it was the custome in all the Tragedyes of old, to annexe to the end of euerie act, a Chorus, with some sad and mournfull song: and the neerer they grew to the catastrophe or conclusion, the songs were set to the more passionate tunes, and soong with the more sorrowful accent, expressing an augmentation of griefe, both in countenance and gesture. Some of the great Authors conferre vpon her the uniention of Rhetorick. . . . Lastly Fulgentius teacheth, that by this Muse is meant a maid giuen to meditation."

Now some say that the Muses were virgins skilled in song and acquainted with divers sciences, who accompanied Osiris on his expedition; that they were also among the followers of Bacchus; and Diodorus of Sicily tells us that they were charged with the duty of amusing Bacchus by "the charm of melody, the dance, and all decent pleasures that their knowledge and talents could furnish him." But Tzetzes in a note to Lycophron's dark book assures us that the Muses, irritated against Venus because she had turned some of them towards love for mortals,



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sang in the presence of Adonis a song in praise of the chase, which fired him to his death.

Thomas Heywood inquired early in the seventeenth century, "Why the Vertues, the Disciplines, the Muses, the Devisers and Patrons of all good arts with diuers of the like nature should rather bee comprehended vnder the feminine sexe by the names of Virgins and women, as also their pictures drawne to the portraitures of damosells, than either by masculine nomination, or according to the effigies of men? . . . Or by what reason the Muses should be personated rather like Damosells than young men strenuous and excelling in masculine Vertue?" And he himself replied:—

"It is briefly answered by Lilis Gregorius, as likewise by Cornutus, whom some call Pharnutus, that by the symbole or semblance of such women, much science is begot, and besides much fruit ariseth from the judgment of the soule: besides it was a custome of old for Virgins to play and daunce in companies, which excellently fitted the coupling and

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sisterhood of the Sciences: . . . likewise in Beroaldus commentaries vpon the Golden Asse, he adds this one thing worthie observation to the great honor and commendation of the feminine sex: the foure parts of the world have their denominations from women. Asia was so called of the Nymph Asia . . . ; Europe of Europa . . . ; Lybia, which is Africa, of Lybia . . . ; in like manner America (since discouered) beareth the like female figure: which (as Beroaldus saith) if the women of our age did fully apprehend and truly understand, how insolently would they boast of their worth and dignitie? How would they glorie in vaine boasts and ostentations, how much continual chidings would they vpbrayde their husbands, still casting in their dishes their owne vertues and goodnesse; still commemorating and vrging, that women beare the names of all the foure parts of the diuided world; that wisdom and the theological vertues are personated under the sex of women: that the Arts, the Disciplines, the Muses, the Graces, and almost whatsoever is good, are deciphered both by the names and in the persons of women: therefore (I feare) this had beene better kept as secret as mysteries in Sanctuaries, and not to haue beene published to them in their owne mother's tongue, in which they are so nimble and voluble; least calling a Counsell about this argument, it may adde to their insolencies, who haue too great an opinion of their owne worths alreadie."

* * *

The tribute paid Melpomene by Horace is here not out of place:—

O, testudinis aureæ
 Dulcem quæ strepitum, Pieri, temperas,
 O mutis quoque piscibus
 Donatura cyncei, si libeat, sonum,

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 Quod monstror digito prætereuntium
 Romanæ fidicen lyrae,
 Quod spiro et placeo, si placeo, tuum est.

Thou that dost sway the golden shell's sweet ringing, Pierian Lady, thou that canst give even to dumb fishes, if it please thee, the music of the swan;* 'Tis to thy bounty that all this belongs, that I am pointed out by the finger of passers-by as the minstrel of the Roman Lyre: that I draw a poet's breath and please, if I do please, is thine.†

* * *

Plutarch in his "Symposiacs" (Question XIV.) makes "Some observations about the number of the Muses, not commonly known." The discussion brings in the statement by some of the ancients that only three Muses were celebrated; for they, reducing all arts and sciences practised and performed by reason or discourse to three heads, philosophy, rhetoric and mathematics, accounted them the gifts of three Gods and named them the Muses; but about Hesiod's time, when the sciences were looked into more thoroughly, men found that each science contained three different parts.

"There are two parts in a man's life, the serious and the merry; and each must be regulated and methodized. The serious part, which in-

* See the section "Le Chant du Cygne" in Kastner's "Les Sirènes," already mentioned; also the cruel and bitterly ironical story "Le Tueur de Cygnes" in Silliers de l'Isle-Adams' "Tribulat Bonhommet."

† Translation by James Lonsdale and Samuel Lee.

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structs us in the knowledge and contemplation of the Gods, Calliope, Clio and Thalia seem chiefly to look after and direct. The other Muses govern our weak part, which changes presently into wantonness and folly; they do not neglect our brutish and violent passions and let them run their own course, but by apposite dancing, music, song and orderly motion mixed with reason, bring them down to a moderate temper and condition. . . . The delight which the eye or ear receives is a sort of pleasure, either appropriate to reason or to passion, or common to them both. This the two other Muses, Terpsichore and Melpomene, so moderate, that the one may only cheer and not charm, the other only please and not bewitch."

* *

Mr. Chadwick's concert overture "Euterpe" was performed for the first time at a concert of the Boston Symphony Orchestra in Boston on April 23, 1904, when he conducted it.

ERRATUM: Programme Book of March 25, 26, 1921, page 1180, 13th line from the top. For "Räckel" read "Röckel."

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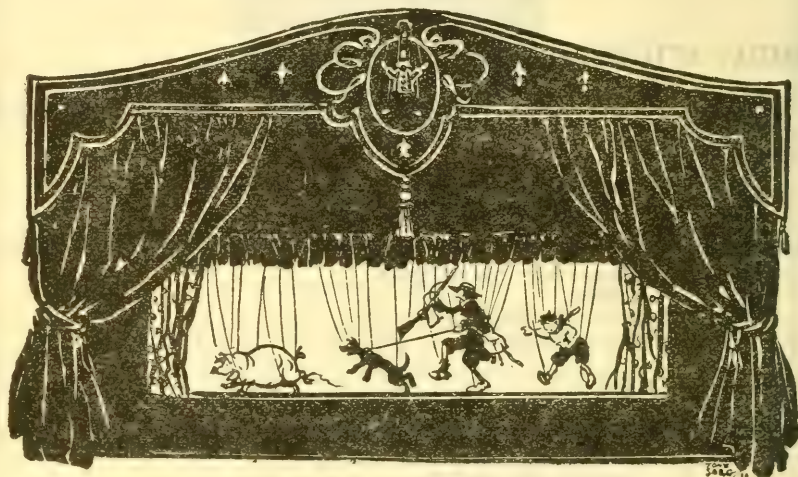
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This symphony was composed in 1816. The manuscript copy of Ferdinand Schubert bore the date April 27, 1816. The first two movements with the last movement of the Symphony No. 3, D major (1815), and the Scherzo of No. 6, C major (1818), were performed without success at a concert in Vienna on December 2, 1860. The score of the Andante movement of the symphony was published in 1870, and in that year the whole symphony arranged by Hugo Ulrich for the pianoforte (four hands) was published. The full orchestral score was not published until 1884.

The first performance of the entire symphony was at the Crystal Palace, Sydenham, on February 29, 1869. August Manns conducted. *The Musical World* said before the concert: "We await Schubert's 'Symphonie Tragique', as the great event of the season."

The Andante was performed in Boston for the first time at a concert of Theodore Thomas's Orchestra in Boston Music Hall on December 23, 1871. The Andante has been played here at concerts of the Boston Symphony Orchestra, March 15, 1884; January 9, 1886; February 25, 1888.

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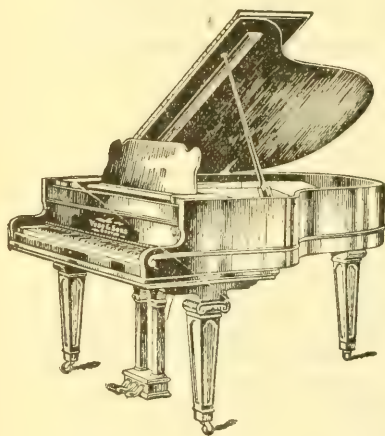
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programme notes of the Crystal Palace concerts. He wondered why Schubert gave the title "Tragic" to the symphony. Was his poverty the cause? He had written to his brother begging for money enough to buy a penny loaf and a few apples, and signed the letter, "Your loving, poor, hopeful, but still poor brother, Franz." He had applied in April, 1816, for the appointment as chief teacher at a Governmental School of Music at Laibach, near Trieste. The position carried with it the salary of 500 Viennese florins, or about \$100 a year. Salieri wrote a half-hearted letter in his support, and Josef Spendou, as Head Superintendent of Schools wrote a warmer one. Schubert was passed over. A certain Jacob Schauf, on Salieri's recommendation, was chosen "as the fittest person for the position."

* * *

The "Tragic" Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and the usual strings.

I. Adagio molto, C minor, 3-4: Allegro vivace, 4-4. After an introduction in a grave manner, different in character from the Introductions to the Preceding Symphonies, and after a fortissimo unison "C," the strings have successively a plaintive theme. Wind instruments join in by degrees. The first theme is not repeated,



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which is unusual in Schubert's case, but melodious measures go on, without old-fashioned *tuttis*, until the second theme, A-flat major, is announced by the strings. There is episodic matter. In the working-out section, the first theme is in B-flat minor; the reprise in G minor; the second theme in E-flat. There is a fortissimo ending, C Major.

II. Andante, A-flat major, 2-4. The chief theme is given to the strings. A more agitated section is in strong contrast. Then comes a mellifluous phrase for violins, later for wood-wind with violins accompanying. Violins mount while the bass descends by semitones back to the chief theme. The poco agitato section returns. At the end the chief theme is heard in fragments.

III. Menuet. Allegro vivace, 3-4. The menuet with Trio (E-flat major) is according to Haydn's form, but it has Schubertian character.

IV. Finale. Allegro, C-minor, 2-2. This movement is conspicuous by the treatment of the wood-wind. Violins begin with a lively theme. The second theme is a dialogue for first violins and clarinets over the second violins and violas. A figure for first violins, flutes, and clarinets is employed. After the working-out section, the first

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theme re-enters, now in C major, while the second comes back in F major.

* *

In October, 1867, George Grove accompanied by Arthur Sullivan went to Vienna in the hope of obtaining some of Schubert's orchestral works for performance at the Crystal Palace. Grove was Secretary to the Crystal Palace Company. He was especially anxious to find certain portions of Schubert's music to "Rosamunde." The "Tragic" Symphony was among the works he thus obtained. Dr. Schneider allowed the copying of it; also of Symphony No. 6. Grove feared that the nine symphonies would be left in manuscript for a long time. "Even in Vienna he (Schubert) is not the object of that general enthusiasm which is felt for him by the best musicians and amateurs of England, or, as we should imagine, would naturally be felt by the countrymen of one of the most remarkable musical geniuses that ever was born or resided in Vienna." Grove freed from this reproach Harbeck, Kreissle von Heilborn, Dumba, Speidl, Pohl, and the publisher Spina. "In general the Viennese are cold towards their great brother; and so, I regret to say, we found the chief musicians in the large towns of more northern Germany."



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SCHUBERT'S SYMPHONIES

No. 1, D major. It was composed in October, 1813, for the birthday or the baptismal day of the Rev. Innocenz Lang, director of the Imperial Convict, or school for educating the choristers for the Court-chapel. Schubert was sent to this school in 1808 when he was eleven years and eight months old. The symphony was probably performed by pupils of the Convict, and was published in 1884.

No. 2, B-flat major (1814-15). This symphony was apparently not played in public. It was published in 1884.

No. 3, D major (May, 1815). The last movement was played in Vienna on December 2, 1860, at the concert to which reference has already been made. It was published in 1884.

No. 4, C minor, "Tragic" (April, 1816).

No. 5, B-flat major (September-October, 1816). Published in 1885.

No. 6, C major (1818). The fifth and sixth symphonies were composed for Schubert's Amateur Society, which in the spring of 1818 had removed to Otto Hatwig's house in the Gundelhof. This society had grown from a string-quartet, which played at the elder Schubert's house, into a small orchestra. Franz Schubert played the viola at these concerts. It is possible that his earlier symphonies were performed by this society. The first public performance of the sixth symphony was at Vienna on December 12, 1828. There was a repetition on March 12, 1829. The symphony was performed at the

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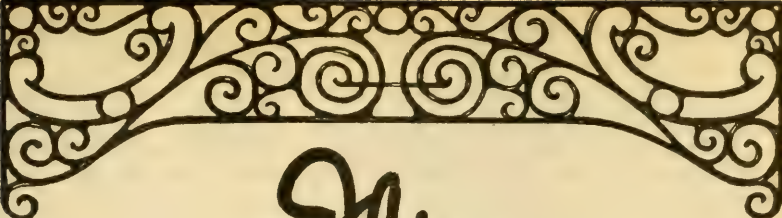
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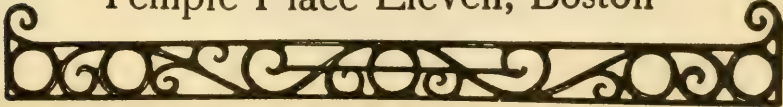
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Crystal Palace on November 21, 1868. "The work marks a transitional period in Schubert's symphonic style. He is just emerging from the influences of Mozart, Haydn, and Beethoven."

No. 7, C major (1828), numbered 7 in Breitkopf and Härtel's Catalogue; usually numbered 9 for concerts in this country.

"Unfinished" Symphony, B minor (1822), written by Schubert in acknowledgment of his election as honorary member to musical societies of Linz and Graz. Performed for the first time in Vienna on December 17, 1865.

Symphony in E minor-E major (1821). Incomplete. Introduction and part of the Allegro fully completed and scored. From that point to the end Schubert made only memoranda, but they are orderly and intelligible. This symphony, according to the story, was given by Schubert's brother Ferdinand to Mendelssohn. Grove obtained it from Mendelssohn's brother Paul. John Francis Barnett completed and scored the symphony from the memoranda. The symphony was then played at the Crystal Palace on May 5, 1883. It is said that Mendelssohn had refused to complete the work.

There has been mention of still another symphony in C major, but no trace of it has been found.

It has been said that the original manuscript of the "Tragic" Symphony is lost; that the copy found at Dr. Schneider's house in Vienna was by Schubert's brother Ferdinand.

Nikolaus Dumba of Vienna, a warm admirer of the composer, collected zealously manuscripts, portraits, everything pertaining to Schubert.

Dumba died on March 23, 1900. The greater part of his collection in 1901 went into the possession of the city of Vienna. The Gesellschaft der Musikfreunde obtained the manuscript symphonies.

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Edmondstone Duncan states that the autograph of the fifth symphony was in the Royal Library of Berlin in 1905; that the autograph score of the "Tragic" was in Dumba's collection; so Grove's belief that the autograph was lost was erroneous.

THE MAN AND THE COMPOSER

Schubert was a clumsy man, short, round-shouldered, tallow-faced, with a great shock of black hair, with penetrating though spectacled eyes, strong-jawed, stubby-fingered. He shuffled in his walk, and he expressed himself in speech with difficulty. He described himself as unhappy, miserable; but his practical jokes delighted tavern companions, and he was proud of his performance of "The Erlking" on a comb. He kept a diary and jotted down platitudes. He had little taste for literature, painting, sculpture, travels; he was not interested in politics or in questions of sociology. He went with his own kind. Unlike Beethoven, he could not impose on the aristocracy of Vienna. He loved the freedom of the tavern, the dance in the open air or late at night, when he would play pretty tunes for the dancers. "Mr. George Frideric Handel," to quote Mr. Runciman, "is by far the most superb personage one meets in the history of music. He alone of all the musicians lived his life straight through in the grand manner." Gluck was a distinguished person at the court of Marie Antoinette; Sarti pleased the mighty Catherine of Russia; Rossini, the son of a strolling horn-player, was at ease with royalty and worshipped by women. There is little in the plain life of Schubert to fire the zeal of the anecdotal or romantic biographer. No Grimm, no Diderot, relished his conversation. There is no gossip of noble and perfumed dames looking on him favorably. There is a legend that he was passionately in love with Caroline of the House of Esterhazy; but his passion followed a spell of interest in a pretty housemaid. He sang love in immortal strains; but women were not drawn towards him as they were towards Haydn, Mozart, Beethoven—the list is a long one. He was

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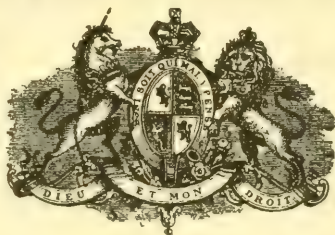
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not a spectacularly heroic figure. His morbidness has not the inviting charm of Schumann's torturing introspection. We sympathize more deeply with the sufferings of Mozart, and yet the last years of Schubert were perhaps as cruel. Dittersdorf is close to us by his autobiography. Smug Blangini amuses by his vanity and by his indiscreet defence of Pauline Bonaparte, his pupil. No one can imagine Schubert philosophizing in books after the fashion of Wagner, Gounod, Saint-Saëns. It would have been easier for him to write a dozen symphonies than a feuilleton in the manner of Hector Berlioz. Schubert was a simple, kindly, loving, honest man, whose trade, whose life, was music.

Schubert thought in song even when he wrote for the pianoforte, string quartet, or orchestra. The songs which he wrote in too great number were composed under all sorts of conditions, almost always hurriedly, in the fields, in the tavern, in bed. There were German songs before Schubert,—folk-songs, songs of the church, set songs for home and concert; but Schubert created a new lyric,—the emotional song. Plod your weary way through the ballads of Zumsteeg, the songs of J. A. Hiller, Reichardt, Zelter, and the others: how cold, formal, precise, they are! they are like unto the cameo brooches that adorn the simpering women in old Tokens or Keepsakes; as remote and out of fashion as the hair jewelry of the early sixties. Take away "The Violet," and what interest is there in Mozart's book of songs? There is Haydn's famous Canzonet; there is perhaps Beethoven's "In questa tomba" with a few of the songs addressed to the *Ferne Geliebte*; but Beethoven knew the voice best

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In Schubert's songs the lyrical quality is seldom if ever lost, and then only for an intensely dramatic effect; yet his most intense effects are gained by the frankness of his lyricism. To the writers that preceded Schubert the voice was the thing: the pianoforte served merely to sustain it, to remind the singer of tonality. Many who have followed Schubert have subordinated the voice; and it is the fashion with some to regard the accompaniment as of greater importance than the song; they insist at least that the song should be a musical piece, a mood-picture in which two instruments are of equal importance. Schubert dignified and beautified the accompaniment, but he did not forget the fact that the voice is the most sympathetic, moving, thrilling, spell-weaving of all instruments; that the singer as well as the experienced and romantic play-actor can color tones. A song by Schubert is seldom a slavish following of the text, as a ballet composer follows step by step the scenario of pantomime. Elaboration of detail forbids any general irresistible effect. When every little point is emphasized, there can be no one overwhelming attack on the heart, and the mood of even the receptive listener is disturbed, irritated, by these constant elbow-joggings. The few chords that introduce and close "Am Meere" at once suggest a mood; they speak of the sea at nightfall; yet how simple the main accompaniment, how simple the structure of the song itself! In "Death and the Maiden," "On the Water," "The Trout," and in many others, the accompaniments are highly imaginative,

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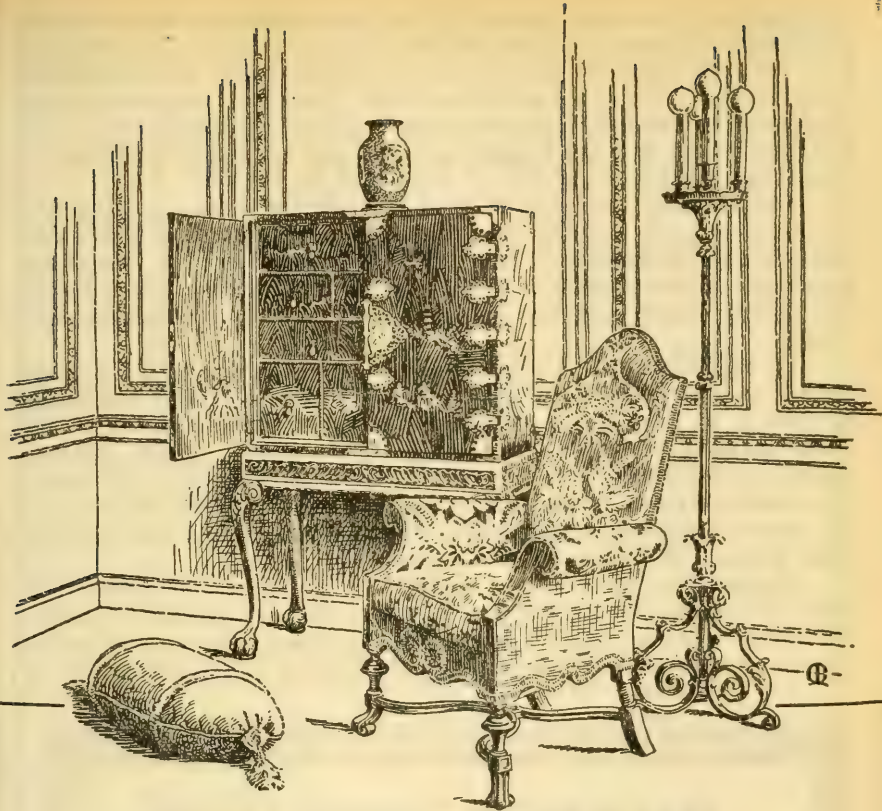
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but, again, how simple they are! They embellish the song as a tasteful frame enhances the effect of the glowing canvas. The costliest of Schubert's songs are those in which the mood is at once suggested by a few measures of the accompaniment; then the voice encourages, enlarges, the mood until the song comes, as it were, directly from the hearer's heart, and the hearer says: "I am the man; I suffered; I was there."

The striking characteristics of Schubert's songs, spontaneity, haunting melody, a birthright mastery over modulation, a singular good fortune in finding the one inevitable phrase for the prevailing sentiment of the poem and in finding the fitting descriptive figure for salient detail, are also found in the best of his instrumental works.

He recognized the genius of Rossini, who then ruled the musical world, and he wrote a few pieces "in the Italian style," but there is little or no trace of the melodic Rossini in his own melody. He spoke of Beethoven with a reverence that was akin to awe, but the influence of Beethoven is not seen in Schubert's works. His voice, his vocabulary, his forms of expression, his faults, and his surpassing merits were individual to him. He persisted in his own fashion. Like Musset, he drank out of his own glass.

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trees in the woods and grass by the roadside is the flawless triumph of art. The greatest poet swears to his art, I will not be meddlesome, I will not have in my writing any elegance or effect or originality to hang in the way between me and the rest like curtains. What I tell, I tell for precisely what it is. Let who may exalt or startle or fascinate or soothe, I will have purposes as health or heat or snow has, and be as regardless of observation. What I experience or portray shall go from my composition without a shred of my composition. You shall stand by my side and look in the mirror with me."

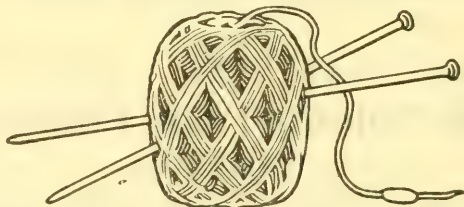
Then there is the ineffable melancholy that is the dominating note. There is gayety such as was piped naively by William Blake in his "Songs of Innocence"; there is the innocence that even Mozart hardly reached in his frank gayety; yet in the gayety and innocence is a melancholy,—despairing, as in certain songs of "The Winter Journey," when Schubert smelled the mould and knew the earth was impatiently looking for him—a melancholy that is not the titanic despair of Beethoven, not the whining or shrieking pessimism of certain German and Russian composers; it is the melancholy of an autumnal sunset, of the ironical depression due to a burgeoning noon in spring, of the melancholy that comes between the lips of lovers.

The sunniest things throw sternest shade,
And there is even a happiness
That makes the heart afraid!

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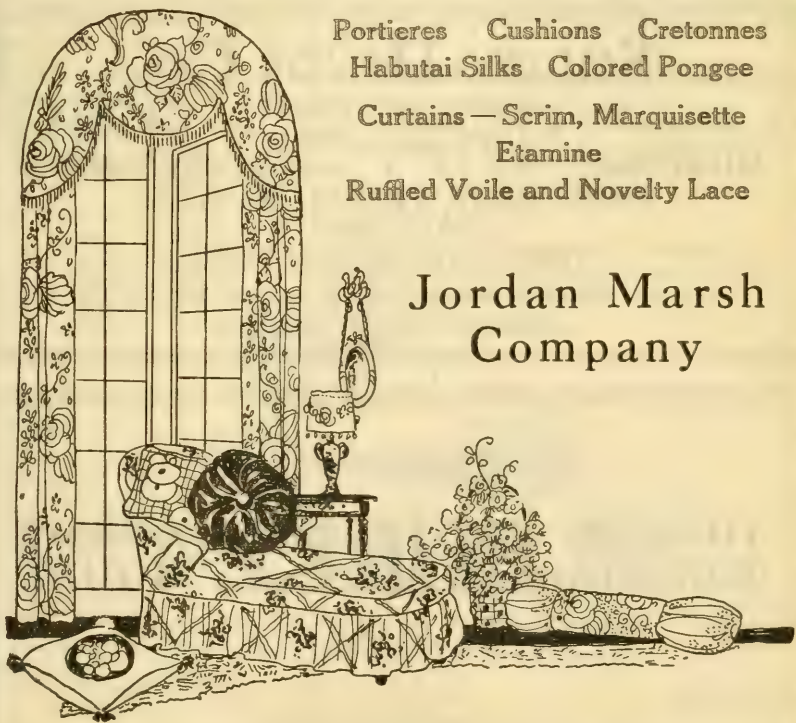
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But has its chord in melancholy.

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This individuality defies analysis. It was finely said by Walt Whitman that all music is "what awakens from you when you are reminded by the instruments"; the hearer's thoughts are sweeter and purer, his soul is cheered or soothed, he is taken away from this life that is so daily—to borrow the phrase of Jules Laforgue—when he is reminded by the music of Schubert.

* W. E. Henley, in his essay on Alexandre Dumas, the elder, alludes to "what in France is called 'l'amour.' "

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"Schubert, turning round, clutched at the wall with his poor, tired hands, and said in a slow, earnest voice, 'Here, here is my end.' At three in the afternoon of Wednesday, November 19, 1828, he breathed his last, and his simple, earnest soul took its flight from the world. There never has been one like him, and there will never be another." When you read these words of Sir George Grove, something chokes you; they outweigh the purple phrases and dexterously juggled sentences of the rhetorician.

LIST OF SCHUBERT'S COMPOSITIONS PERFORMED AT SUBSCRIPTION CONCERTS OF THE BOSTON SYMPHONY ORCHESTRA IN BOSTON

SYMPHONIES

Symphony in C, No. 9, January 14, 1882; December 30, 1882; March 28, 1885; January 23, 1886; March 26, 1887; April 27, 1889; October 25, 1890; November 28, 1891; October 21, 1893; March 30, 1895; January 30, 1897; December 3, 1898; March 16, 1901; March 7, 1903; March 4, 1905; March 10, 1906; January 19, 1907; January 16, 1909; January 21, 1911; March 29, 1913; February 27, 1915; April 13, 1917; April 23, 1920.

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Unfinished Symphony, February 11, 1882; December 2, 1882; February 9, 1884; November 28, 1885; March 5, 1887; January 7, 1888; March 23, 1889; December 7, 1889; December 27, 1890; January 9, 1892; April 29, 1893; October 27, 1894; January 18, 1896; January 30, 1897; April 9, 1898; January 27, 1900; December 21, 1901; April 16, 1904; October 28, 1905; November 3, 1906; March 27, 1909; October 14, 1911; November 15, 1913; January 19, 1917; November 22, 1918; November 21, 1919 (in memory of Henry Lee Higginson).

"Unfinished" Symphony, Andante con moto alone, October 29, 1910 (in memory of Julia Ward Howe).

Symphony, B-flat major, No. 5, February 10, 1883; April 25, 1908.

"Tragic" Symphony, Andante, March 15, 1884; January 9, 1886; February 25, 1888; the Symphony complete April 8, 1921.

Symphony in C major, No. 6, November 29, 1884.

OVERTURES

"Alfonso and Estrella," January 27, 1883; March 7, 1885; January 15, 1887; March 31, 1900.

In the Italian Style, C major, Op. 170, December 29, 1883; November 25, 1899; January 14, 1921.

In the Italian Style, D major, February 16, 1895.

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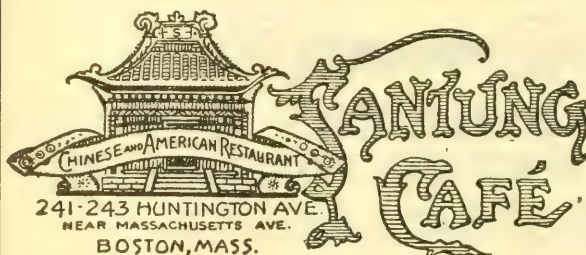
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"Rosamunde," December 13, 1884; November 26, 1887; December 23, 1894; March 6, 1897; March 12, 1910.

Overture in E minor, November 24, 1888; February 28, 1903.

Overture in B-flat major, March 30, 1889.

MISCELLANEOUS ORCHESTRAL WORKS

"Rosamunde": Ballet music, October 22, 1881; December 16, 1882; March 6, 1886; November 17, 1894; October 20, 1900.

"Rosamunde" Entr'acte, March 6, 1886; October 12, 1889; January 2, 1892; November 17, 1894; October 20, 1900; March 6, 1909.

March in B minor (orch. by Liszt), November 15, 1884; November 17, 1894.

Trauermarsch (orch. by Liszt), October 31, 1885, December 10, 1887; March 8, 1890; April 18, 1896; December 29, 1900 (in memory of Roger Wolcott); January 7, 1905 (in memory of Theodore Thomas).

Fantasie in F minor (orch. by Mottl), January 2, 1886; November 20, 1886; February 8, 1896; November 29, 1902.

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Grand Fantasia in C major (arr. by Liszt), November 1, 1884 (W. H. Sherwood); November 25, 1893 (Mrs. Emil Pauer); October 18, 1902 (Raoul Pugno).



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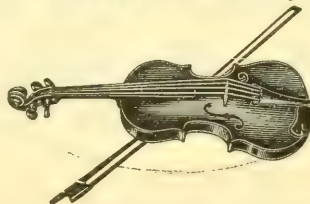
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"Der Lindenbaum" (transcribed by Liszt), January 27, 1883
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SONGS

Liebesbotschaft, October 27, 1883 (Max Heinrich); November 21, 1891 (Marguerite Hall); March 26, 1892 (Amalie Joachim).

Rastlose Liebe, October 27, 1883 (Max Heinrich); November 21, 1891 (Marguerite Hall).

Die junge Nonne, December 15, 1883 (Marguerite Hall); December 10, 1887 (Gertrude Edmands); November 2, 1907 (Mme. Schumann-Heink); November 18, 1911 (Mme. Schumann-Heink).

Der Tod und das Mädchen, January 12, 1884 (Louise Rollwagen); November 2, 1907 (Mme. Schumann-Heink).

Wohin, December 27, 1884 (Louise Rollwagen).

Impatience, February 18, 1885 (Agnes Huntington).

Suleika's Second Song, October 24, 1885 (Medora Henson).

In the Spring, October 24, 1885 (Medora Henson).

The Wanderer, April 14, 1888 (Emil Fischer).

Die Allmacht, December 22, 1888 (Emma Jach); April 8, 1893 (Max Heinrich); October 27, 1900 (Mme. Schumann-Heink); December 30, 1905 (Emma Eames); October 9, 1909 (Louise Homer).

Du bist die Ruh', April 19, 1890 (Mme. Steinbach-Jahns).

Am Meer, October 18, 1890 (Theodor Reichmann).

Der Neugierige, October 17, 1891 (Wm. J. Winch).

An die Leyer, November 21, 1891 (Marguerite Hall).

Erlking, March 26, 1892 (Amalie Joachim); October 31, 1903 (Johanna Gadske); November 3, 1906 (Olive Fremstad); November 2, 1907 (Mme. Schumann-Heink); December 12, 1908 (Emmy Destinn); January 16, 1920 (Margaret Matzenauer).

Gruppe aus Tartarus, April 8, 1893 (Max Heinrich); January 30, 1897 (Max Heinrich).

Greisengesang, January 30, 1897 (Max Heinrich).

An Schwager Kronos, January 30, 1897 (Max Heinrich).



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Gretchen am Spinnrade, October 31, 1903 (Johanna Gadski);
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Der Wegweiser, December 12, 1908 (Emmy Destinn).

Hymne an die Jungfrau, April 12, 1913 (Julia Culp).

Jäger, ruhe von der Jagd, April 12, 1913 (Julia Culp).

Raste, Krieger, April 12, 1913 (Julia Culp).

Sei mir gegrüsst, April 6, 1917 (Julia Culp).

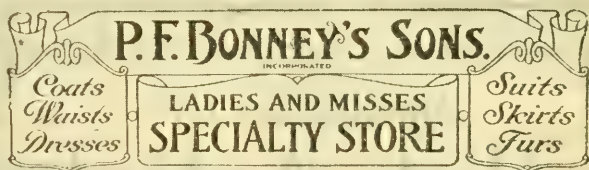
Ständchen, April 6, 1917 (Julia Culp).

SUITE, E MAJOR, OP. 63, FOR STRING ORCHESTRA.ARTHUR FOOTE

(Born at Salem, Mass., on March 5, 1853; now living in Brookline, Mass.)

When this Suite was performed for the first time at the concerts of the Boston Symphony Orchestra in Boston on April 16, 17, 1909, Mr. Foote kindly furnished the following sketch of the composition:—

“The Suite was finished in 1907, but with a different second movement; the second movement played to-day was written in 1908.



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The Suite, dedicated to Max Fiedler, was published in 1909.

* * *

The following compositions of Mr. Foote have been played at the subscription concerts of the Boston Symphony Orchestra in Boston:—

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1887, February 5, overture "In the Mountains," Op. 14 (first time).

1888, April 14, overture "In the Mountains."

1889, November 23, Suite for strings, D major, No. 2, Op. 21 (first time).

1891, January 24, Symphonic Prologue to "Francesca da Rimini," Op. 24 (first time).

1893, February 4, "The Skeleton in Armor," Ballad for chorus, quartet, and orchestra, Op. 28. Singers: Mrs. Marie Barnard Smith, Miss Lillian Carlsmith, George J. Parker, Clarence E. Hay (first time in Boston).

1895, March 2, Prologue to "Francesca da Rimini."

1896, March 7, Suite in D minor, Op. 36 (first time).

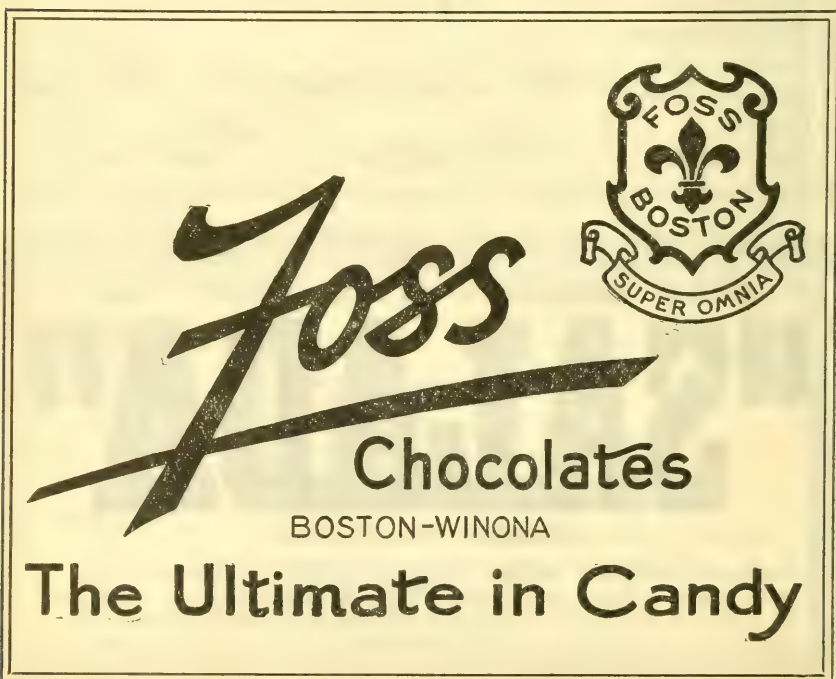
1898, February 26, Songs with piano: Elaine's song, "Sweet is true love"; Irish Folk-song. Mrs. Henschel, soprano. The composer played the pianoforte accompaniments.

1903, March 28, Suite in D minor, Op. 36.

1909, April 17, Suite in E major, Op. 63, for string orchestra (first time).

1912, April 20, Four Character Pieces, Op. 48 (first time in Boston); April 11, 1918.

Mr. Foote's Suite for strings, Op. 12, was played in Boston at a "Popular Concert" of the Boston Symphony Orchestra, May 15, 1886. It has been performed in other cities of the United States; also in London under Sir Henry Wood's direction in August, 1910.



The advertisement is enclosed in a double-line rectangular border. On the left, the word "Zoss" is written in a large, bold, cursive script. A thick, dark diagonal line cuts across the lower half of the "Zoss" text. To the right of the "Zoss" text is a crest featuring a fleur-de-lis in the center, with the word "BOSTON" arched above it and a banner below it reading "SUPER OMNIA". Below the "Zoss" text and the diagonal line, the word "Chocolates" is written in a bold, serif font. Underneath "Chocolates" is the text "BOSTON-WINONA" in a smaller, all-caps, sans-serif font. At the bottom of the advertisement, the phrase "The Ultimate in Candy" is written in a large, bold, serif font.

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Mr. ALWIN SCHROEDER, violoncellist, was born at Neuahaldensleben, June 15, 1855. He at first studied the pianoforte with his father Karl, a conductor and a composer of operas (1823-89), and with his brother Hermann; afterwards he took lessons of J. B. André. Later he took violin lessons of de Ahna in Berlin, and lessons in theory with Wilhelm Tappert. In 1871-72 he played viola in the Schroeder Quartet; his three brothers were the other members. He abandoned the violin for the violoncello, which he studied by himself. In 1875 he entered Liebig's Orchestra as first violoncellist. He was a member in like capacity of Fliege's Orchestra and of Laube's in Hamburg. In 1880 he joined the Gewandhaus Orchestra, Leipsic, as the successor of his brother Karl, who went to Sondershausen as chief conductor. He was in Leipsic a member of the Petri Quartet, and he taught in the Leipsic Conservatory of Music.

Mr. Schroeder came to Boston as the solo violoncellist of the Boston Symphony Orchestra in the fall of 1891; at the same time he joined the Kneisel Quartet. He resigned his position in the orchestra with his Quartet co-mates at the end of the season of 1902-03. With them he afterwards made New York his dwelling-place until the spring of 1907, when he resigned from the Quartet and moved to Frankfort-on-the-Main. His farewell concert in Boston was on April 25, 1907.

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Returning to the United States late in the summer of 1908, he was the violoncellist of the Hess-Schroeder Quartet until it was disbanded at the end of the season of 1909-10. He rejoined the Boston Symphony Orchestra in the fall of 1910 and left it in the spring of 1912. He joined the orchestra again in the fall of 1918.

Mr. Schroeder has played as solo violoncellist with the Symphony Orchestra in Boston:—

1891, October 24. Volkmann's Concerto in A minor, Op. 33.

1892, November 26. Davidoff's Concerto No. 3, one movement. (First time in Boston.)

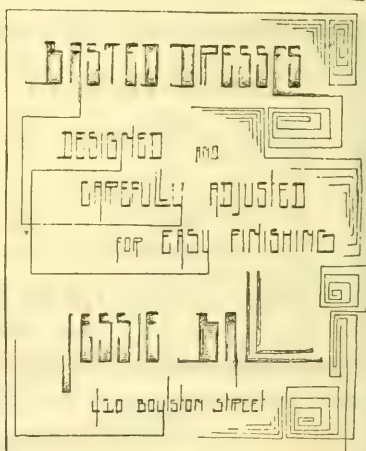
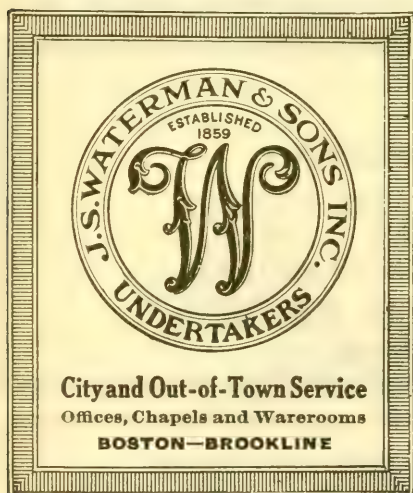
1893, November 18. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Kneisel.)

1894, February 3. Loeffler's Fantastic Concerto. (MS. First time.)

1895, March 2. Dvořák's "Waldesruhe" and Julius Klengel's Capriccio, Op. 8.

1896, December 19. Dvořák's Concerto in B minor, Op. 104. (First time in Boston.)

1897, April 10. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Kneisel, at a concert in memory of Brahms.)



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- 1898, February 12. Loeffler's Fantastic Concerto.
 1898, November 19. Saint-Saëns's Concerto in A minor, Op. 33.
 1900, January 6. Dvořák's Concerto in B minor, Op. 104.
 1901, March 9. D'Albert's Concerto in C major, Op. 20. (First time in Boston.)
 1902, February 1. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Kneisel.)
 1903, January 10. Saint-Saëns's Concerto in A minor, Op. 33.
 1908, October 31. Tschaikowsky's Variations on a Rococo Theme, Op. 33. (First time at these concerts.)
 1910, January 22. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Hess.)
 1910, October 8. Schumann's Concerto for violoncello, Op. 129. (100th anniversary of Schumann's birth.)
 1911, December 16. Bruch's "Kol Nidrei," Adagio for violoncello with orchestra and harp, Op. 47; Boëllmann, Symphonic Variations for solo violoncello and orchestra (or pianoforte), Op. 23.
 Mr. Schroeder has played in Boston often in concerts of various natures, as soloist, and in ensemble. His last recital was on February 12, 1919.

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CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; still living at Paris.)

This concerto was composed in 1872 and published in 1873. It was first played at a Paris Conservatory concert, January 19, 1873, by Tolbecque,* to whom the work is dedicated. The first performance in Boston was by Wulf Fries at a concert of the Harvard Musical Association, February 17, 1876. Carl Bayrhofer played it at a Boston Symphony Orchestra concert, December 10, 1881; Mr. Schroeder played it November 19, 1898, January 10, 1903. Rudolph Krasselt played it November 21, 1903; Miss Elsa Ruegger on February 10, 1906; Heinrich Warnke on January 28, 1911; Joseph Malkin on December 24, 1915; Jean Bedetti on March 6, 1920.

The concerto begins *Allegro non troppo* in A minor, 2-2, with the announcement of a flowing theme by the solo instrument over a tremulous accompaniment. This theme is developed somewhat by the violon-

*August Tolbecque, born at Paris, March 30, 1830, took the first prize for violoncello at the Conservatory in 1849. He taught and played at Marseilles (1865-71), returned to Paris, where he played in the orchestra of the Conservatory and as a member of the Maurin Quartet. Since his retirement he has lived at Niort, where he collects and repairs old instruments and writes books. His chief works are "Quelques Considérations sur la Lutherie" (1890), "Souvenirs d'un Musicien de Province" (1896), "Notice Historique sur les Instruments à Cordes et à Archet" (1898), "L'Art du Luthier" (1903). Tolbecque offered his collection of instruments to the French government for the Paris Conservatory, but there was some delay in appreciation, and the Belgian government secured the instruments. Tolbecque at once began to make another collection.

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cello. The orchestra develops it further against a counter-theme in the violoncello, which takes up the development again. The second theme, of a more melodious character (F major), is also given to the violoncello. There is only a short development. The working-out of the first theme is resumed, first in the violoncello, then in the orchestra. A new theme is introduced by way of episode, *allegro molto*, F major. The two chief themes are again used in development. There is a transition to a new movement, *Allegretto con moto*, B-flat major, 3-4, a minuet. The theme is announced by muted strings, and the solo instrument enters with another dance theme. These themes are developed, the minuet in the orchestra, the slow waltz in the violoncello. There is a return to the original *alla breve* time and pace, and the first theme reappears, but one of its figures is the foundation of a new theme, which in turn is developed and leads to a finale on the same theme and a new second theme. The first theme makes another appearance, as does the episode. The concerto ends brilliantly in A major.

The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

Saint-Saëns's second violoncello concerto, Op. 119, was published early in 1903. It is dedicated to Joseph Hollmann,* and was played by him at a *Lamoureux* concert at Paris, March 8, 1903. The critics found the work inferior to the first concerto, and said that it was made for a virtuoso's holiday.

*Hollmann, born at Maastricht, October 16, 1852, was a pupil of François Servais at Brussels. He is known as an eminent virtuoso throughout Europe. He visited the United States in 1892-93. He played in company with Johannes Wolff, violinist, at the Hollis Street Theatre, Boston, December 15, 22, 29, 1892, January 5, 1893. He was here as a member of Mme. Eames's concert company, December 9, 1905.



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ENTR'ACTE.

MODERN TENDENCIES IN MUSIC. THE COMPOSER'S ESTIMATE

(From the *London Times*)

It will be natural that any one who sees the title "Modern Tendencies in Music" on a pamphlet by Eugène Goossens should think it worth the modest sum of 9d., and those who do so will be right. The pamphlet recently published by the Arts League of Service is one of a series of lectures on the arts designed to be more or less comparative, this one on music being delivered after others on painting, poetry, and dancing. The last delivered is the first published. That may be an accident, or it may be a testimony to the wide popular appeal of music as the art above others of which everybody knows something and nobody knows much.

The attraction of this pamphlet is that it might have been labelled "Modern tendencies, by one of themselves," for its author is an artist whose music is in the "tending" stage, and his remarks are valuable primarily as an expression of personal convictions, aims, and aspirations. They might have been more valuable still if Mr.

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Goossens had realized this himself more clearly, and had told us frankly what he wants to do instead of what he conceives others to be doing. He has taken a few representative composers out of many nations, French, Russian, Italian, and Spanish; has thrown in a parenthesis on German music and taken a closer but naturally a guarded and kindly view of his contemporaries in this country. He has tried to thread them on a string and to show some community of tendency between their very diverse efforts. Incidentally he says many true things, and, what is more important, some thoughtful things.

One of these last is his conviction that "music in England is not a matter of schools but of individual achievements," but he immediately sums up his consideration of prominent English composers with a sentence beginning, "If all these writers I have mentioned can develop still further along the lines I indicated in my reference to Stravinsky, then we may surely predict," etc.

The context shows clearly enough that he does not mean to suggest that they should copy Stravinsky. Mr. Goossens is himself too genuine an artist for such a suggestion to be possible, but it also shows that as a composer he sees certain ideal aims for modern music which he finds embodied in Stravinsky more surely than in any of the others, and he is inclined to rate the worth of new music by its acceptance of these aims.

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This personal limitation almost invariably affects the essays in criticism of the creative artist. He cannot be rid of himself in examining the work of others. If he is generous in his outlook it makes him set enormous store by details in their work which chance to coincide with his own ideals and set his nature vibrating sympathetically with theirs. If he is ungenerous he is quick to discover the negations of his own faith and to condemn accordingly. Generally speaking, the bigger the men the more conscious one is made of the personal limitations in their estimates of contemporaries. In one direction or the other it is apparent in everything which the giant composers of the last century wrote and said of one another. It permeates the criticism of Schumann, Wagner, and Berlioz, what Tchaikovsky said of Brahms and Brahms thought of Tchaikovsky. The chief value of such criticism in the end is that it contributes to an estimate of the man who wrote or spoke it rather than to one of the man or work written or spoken about. Possibly the same is true of all criticism, with this difference, that when the critic is a creative artist we want to be able to form an estimate of his whole personality subsequently, and when he is merely somebody who sits in the stalls and expresses an opinion his personality, if he has one, does not very much matter. But there is this to be said for the critic who is just a listener or a looker-on, that he may represent more than his unimportant self. He may be a recording machine of his time, and typical of an important section of his less



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articulate fellow-listeners, who exercise a sensible pressure on the art of any given time, and in fact are among its tendencies.

To treat music primarily as the expression of certain exceptional individualities seems to us to be peculiarly dangerous at the present moment. Mr. Goossens claims that with the beginning of this century music "took on a new lease of life," and he attributes that "new lease" to a "group of men" who have been doing certain things in composition. It should be possible to look a little deeper than this, to inquire what lies behind the group of men and their new methods in technique, what brought them into existence, and how far they really represent any spiritual need felt by their generation. The idea of the divine right of artists, one which was most strongly promulgated in the nineteenth century, is naturally dear to their hearts, but in constantly dwelling on it present-day artists sometimes seem to get out of touch with facts, and their view almost seems a little old-fashioned. In the eighteenth century music was

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an aristocratic art made by the servants of churches and courts. It produced J. S. Bach and Mozart. In the nineteenth century Beethoven proclaimed the individual and propagated a race of heroes. What is the twentieth century producing? Mr. Goossens and his group of men say, "More individualism, more heroes. See what a lot of them there are!" Well, perhaps; but where is the new lease of life in all this, beyond the extension of technical means of expression? To some of the onlookers it seems rather that the new life is less in the art of musical composition than in the art (if it may be called one) of musical receptivity. One has to consider that music of one sort or another enters the lives of millions where formerly it affected hundreds; that it is distributed broadcast by cheap publications, by innumerable public performances, by mechanical inventions such as the pianola and the gramophone, that it is the constant accompaniment of the cinema show, of restaurant meals, and seaside promenades. All these new conditions are creating new tendencies, which are far more powerful than the experiments of a group of composers, however clever they may be. Some of these tendencies threaten disaster, others hold out hope of a wider artistic life, but all strike hard at the doctrine of the divine right. At any rate it will be worth while to examine them narrowly in any attempt to describe "modern tendencies," and even when we have done so we may hesitate to "predict" the upshot. The first thing to do is to see the modern composer in relation to this new musical public.

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EPIC POEM FOR FULL ORCHESTRA, Op. 4

SERGEI NIKIFOROVITCH VASSILENKO

(Born at Moscow in 1872; now living in Moscow (?).)

Vassilenko first studied law at the University of Moscow. He was graduated in 1895. The law was abandoned for music. Entering the Moscow Conservatory in 1896, he studied with Sergei Ivanovitch Tanéïeff and Mikhaïl Mikhaïlovitch Ippolitoff-Ivanoff. Graduating in 1901 he won the gold medal by his cantata, "The Legend of the Invisible City of Kitezh." This cantata was rewritten and produced as an opera at Moscow in 1903. Rimsky-Korsakoff's opera bearing the same title had been performed at the Private Opera, Moscow, the year before. It was said in 1903 that Vassilenko's opera showed too plainly the influence of Rimsky-Korsakoff.

The list of his compositions include: Poème Épique, Op. 4; Symphony, G minor; symphonic poem, "Le Jardin de la Mort" (after Oscar Wilde*); "Hyrcus Nocturnus," symphonic poem, Op. 15; Suite, "Au Soleil," Op. 17; Valse Fantastique for Orchestra, Op. 18; Symphony No. 2; "Wyr," symphonic poem; incidental music for the Moscow Artists' Guild's production of "Nebuchadnezzar" and "Daphnis"; choruses; two poems for bass voice and orchestra, "The Whirlpool" and "The Widow"; songs.

The "Poème Épique, dedicated to M. Ippolitoff-Ivanoff, is scored for three flutes (one interchangeable with piccolo), two oboes, three clarinets,

* Suggested by a passage in Wilde's "Canterville Ghost."



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ERRATUM: Programme Book, January 14-15, 1921, page 650, eighth and ninth lines from the top. "December 29, 1883; February 15, 1895; November 25, 1899." Strike out "February 15, 1895" and the footnote at the bottom of the text. The overture in the Italian style by Schubert performed on February 15, 1895, was the one in D, not in C, major.

ADDENDUM: Programme Book, January 14-15, 1921, page 647. Schubert's overture in B-flat major was performed in Boston at a concert of the Boston Symphony Orchestra on March 30, 1889.

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- II. Lento.
- III. Scherzo (Nocturne): Allegro vivace.
- IV. Andante con moto; Maestoso alla marcia;
Allegro; Maestoso alla marcia;
Epilogue: Andante sostenuto.

Shepherd Fantaisie for Pianoforte and Orchestra
(First time at these concerts)

Tschaikowsky "Romeo and Juliet," Overture-Fantasia
(after Shakespeare)

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(Born at Down Ampney on the borders of Gloucestershire and Wiltshire, England, on October 12, 1872; living in London.)

This symphony was composed in 1912-13. The first performance was at one of F. B. Ellis's concerts in Queen's Hall, London, on March 27, 1914. Geoffrey Toye was the conductor.

On May 4, 1920, the revised version of the symphony was brought out at Queen's Hall, London, at a concert of the British Music Society. Albert Coates conducted. This performance was said to be the fourth. It was also said that the symphony had been "shortened a good deal, particularly at the closes of the movements, on the way."

The first performances in the United States were by the Symphony Society of New York on December 30, 31, 1920. Albert Coates, who conducted, then made his first appearance in this country. The symphony was performed again in New York by the Symphony Society, Walter Damrosch conductor, on January 30, 1921.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on February 18, 1921.

The following description by Mr. Coates of the symphony was published in the bulletin of the Society:—

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HOW MANY TIMES DO I LOVE THEE	Charles Bennett, Boston
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THE NIGHTINGALE HAS A LYRE OF GOLD	Emma Eva Wycoff, New Brighton, N.Y.
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LOVE ME IF I LIVE	Edith Bullard, Boston
IN PICARDIE	Stephen Townsend, Boston
AN IRISH FOLK SONG	{ Mabel Riegelman, Sacramento, Cal. { Ashley Ropps, New York
I'M WEARING AWA'	{ Kathryn Lee, Boston { Paul Petri, Portland, Ore.

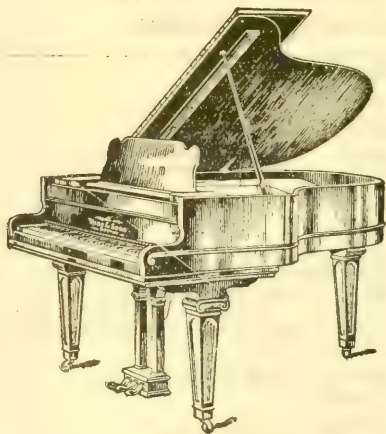
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“The first movement opens at daybreak by the river. Old Father Thames flows calm and silent under the heavy gray dawn, deep and thoughtful, shrouded in mystery. London sleeps, and in the hushed stillness of early morning one hears ‘Big Ben’ (the Westminster chimes) solemnly strike the half-hour.

“Suddenly the scene changes (*Allegro*); one is on the Strand in the midst of the bustle and turmoil of morning traffic. This is London street life of the early hours—a steady stream of foot passengers hurrying, newspaper boys shouting, messengers whistling, and that most typical sight of London streets, the costermonger (Coster ‘Arry), resplendent in pearl buttons, and shouting some coster song refrain at the top of a raucous voice, returning from Covent Garden Market, seated on his vegetable barrow drawn by the inevitable little donkey.

“Then for a few moments one turns off the Strand into one of the quiet little streets that lead down to the river and suddenly the noise ceases, shut off as though by magic. We are in the part of London known as the Adelphi. Formerly the haunt of fashionable bucks and dandies about town, now merely old-fashioned houses and shabby old streets, haunted principally by beggars and ragged street-urchins.

“We return to the Strand and are once again caught up by the



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SECOND MOVEMENT

“In the second movement the composer paints us a picture of that region of London which lies between Holborn and the Euston Road, known as Bloomsbury. Dusk is falling. It is the damp and foggy twilight of a late November day. Those who know their London know this region of melancholy streets over which seems to brood an air of shabby gentility—a sad dignity of having seen better days. In the gathering gloom there is something ghostlike. A silence hangs over the neighborhood broken only by the policeman on his beat.

“There is tragedy, too, in Bloomsbury, for among the many streets between Holborn and Euston there are alleys of acute poverty and worse.

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stands an old musician playing the fiddle. His tune is played in the orchestra by the viola. In the distance the 'lavender cry'* is heard: 'Sweet lavender; who'll buy sweet lavender?' Up and down the street the cry goes, now nearer, now farther away.

"The gloom deepens and the movement ends with the old musician still playing his pathetic little tune.

THIRD MOVEMENT

"In this movement one must imagine one's self sitting late on a Saturday night on one of the benches of the Temple Embankment (that part of the Thames Embankment lying between the Houses of Parliament and Waterloo Bridge). On our side of the river all is quiet, and in the silence one hears from a distance coming from the other side of the river all the noises of Saturday night in the slums. (The 'other' side, the south side of the River Thames, is a vast network of very poor quarters and slums.) On a Saturday

* The street cries of London were famous in the eighteenth century. They were collected and published in 1799 with "sixty-two elegant cuts" and with epigrams in verse. The volume was translated into French as lately as 1893. Mr. Richard Pryce, in 1900, complained that only two cries of any value were left in London,—the gipsy's cry, chairs, baskets, brooms, "sung in exquisite intervals, plaintive, sustained, enduring," and the cry and song of lavender. The other cries he said, are plenty, new, and horrible. One of the most hideous is "All alive, O! Catch 'em alive!" P. H.



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night these slums resemble a fair; the streets are lined with barrows, lit up by flaming torches, selling cheap fruit, vegetables, produce of all kinds; the streets and alleys are crowded with people. At street-corners coster girls in large feather hats dance their beloved 'double-shuffle jig' to the accompaniment of a mouth-organ. We seem to hear distant laughter; also every now and then what sounds like cries of suffering. Suddenly a concertina breaks out above the rest; then we hear a few bars on a hurdy-gurdy organ. All this softened by distance, melted into one vast hum, floats across the river to us as we sit meditating on the Temple Embankment.

"The music changes suddenly, and one feels the Thames flowing silent, mysterious, with a touch of tragedy. One of London's sudden fogs comes down, making Slumland and its noises seem remote. Again, for a few bars, we feel the Thames flowing through the night, and the picture fades into fog and silence.

FOURTH MOVEMENT

"The last movement deals almost entirely with the crueller aspect of London, the London of the 'unemployed' and unfortunate. After the opening bars we hear the 'Hunger March'—a ghostly march past of those whom the city grinds and crushes, the great army of those who are cold and hungry and unable to get work.

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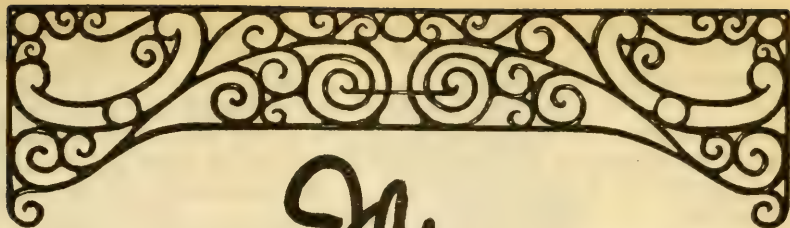
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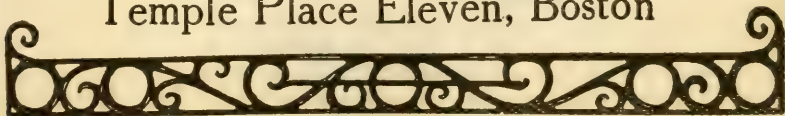
That is the remark made to us recently by a Boston woman who objects to being in a clothes-chorus—and there are a good many more such women hereabouts than might be expected.

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"We hear again the noise and bustle of the streets (reminiscences of the first movement), but these now also take on the crueller aspect. There are sharp discords in the music. This is London as seen by the man who is 'out and under.' The man 'out of a job' who watches the other man go whistling to his work, the man who is starving watching the other man eat—and the cheerful, bustling picture of gay street life becomes distorted, a nightmare seen by the eyes of suffering.

"The music ends abruptly, and in the short silence that follows, one again hears 'Big Ben' chiming from Westminster Tower.

"There follows the Epilogue, in which we seem to feel the great, deep soul of London—London as a whole, vast and unfathomable—and the symphony ends as it began, with the river,—old Father Thames flowing calm and silent, as he has flowed through the ages, the keeper of many secrets, shrouded in mystery."

And yet the composer has been quoted as saying:—

"The title might run, 'A Symphony by a Londoner,' that is to say, various sights and sounds of London may have influenced the composer, but it would not be helpful to describe these. The work must succeed or fail as music, and in no other way. Therefore, if the hearers recognize a few suggestions of such things as the Westminster chimes, or the lavender cry, these must be treated as accidents and not essentials of the music."

* * *

The symphony is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, a set

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of three kettledrums, snare drum, bass drum, cymbals, triangle, jingles,* tam-tam, Glockenspiel, two harps, and strings.

* * *

The score, published in London "under the scheme of the Carnegie United Kingdom Trust," is dedicated "to the Memory of George Butterworth." Lieut. George S. K. Butterworth, of the Durham Light Infantry, was killed on August 5, 1916, "after successfully taking an enemy trench at the head of a bombing party." The *London Times* in the obituary notice said he was then thirty years old. He went to school at Eton, entered Trinity College, Oxford, in 1904, where he soon was prominent in the musical life. A composition of his was performed at Eton when he was a schoolboy. He studied at the Royal College of Music, London, under Charles Wood, for about a year. His compositions are as follows: A cycle of songs from Housman's "Shropshire Lad" (1911); a second cycle from these poems (1912); A "Shropshire Rhapsody," for orchestra, based on his song "Loveliest of Trees," first performed at the Leeds (Eng.) Festival of 1913, when Mr. Nikisch conducted it. (It was Butterworth's intention to make this Rhapsody an Epilogue to the two cycles of songs with orchestral accompaniment.) These songs should be added: "I fear thy Kisses" (1909); "Requiescat" (1911); "Oh, I will make you brooches"; also four songs (1911-12) from W. E. Henley's poems with pianoforte and string quartet accompaniment: "Love Blows as the Wind Blows"; "Life, in her creaking shoes"; "Fill a glass of golden wine"; "Coming up from Richmond." In 1914 he revised these songs, omitting the third, and scored the accompaniment for a small orchestra. He collected folk-songs: "Songs from Sussex" and edited, with Cecil Sharp, Morris dance-tunes. He also arranged "On Christmas Night" for four voices, and "We get up in the morn" for male voices.

* * *

Vaughan Williams, the composer of the London Symphony, was educated at Charterhouse (1887-90) and at Trinity College, Cam-

* The little cymbals, or plates, fixed in the wooden hoop of a tambourine.

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bridge (1892-95). In 1890-92 he was at the Royal College of Music, London, and after taking his degree at Cambridge he spent 1895-96 at the Music College, where he studied composition with Parry and Stanford, the organ with Parratt, the pianoforte with Herbert Sharpe and G. P. Moore. At Cambridge he had studied composition with Charles Wood. In 1897-98 he had lessons in composition from Max Bruch in Berlin. He also took lessons in Paris for two months from Ravel. "When the Frenchman had asked relentlessly, 'But why do you do so and so?' and 'Why should such and such be done?' the Englishman could only rub his eyes and say: 'Well, why indeed? And thank you very much for the hint.' After which he came home and wrote 'Wenlock Edge.' " In 1901 Williams received the degree of Mus. D. from Cambridge. From 1896 to 1899 he was organist of South Lambert Church. He has lectured for the Oxford University Extension in Oxford and London. In 1914, at the age of forty-two, he enlisted as a private in the R. A. M. C. As stretcher-bearer and scrubber of floors he served in France and at Salonica. He passed the examination for an artillery commission in 1917 and won special commendation for his place on the list.

* * *

ELGAR'S "COCKAIGNE" ("IN LONDON TOWN")

On June 20, 1901, Edward Elgar's overture "Cockaigne" was performed at a concert of the Philharmonic Society in London for

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the first time. The overture was played at concerts of the Boston Symphony Orchestra, November 29, 30, 1901. Mr. Gericke conducted.

This overture is a succession of scenes; it might be called panoramic. The scenes are connected by a slender thread. The composer imagines two lovers strolling through the streets of London. The first picture suggested is the animation, the intense vitality of the street life. Then comes a section, which, according to Elgar's sketch, expresses "the sincere and ardent spirit underlying the Cockaigner's frivolity and luxury." The lovers seek quiet in a park and give way to their own emotions. They wax passionate, but they are interrupted and disconcerted by the rough pranks of young Cockaigners. Leaving the park, the lovers seek what Charles Lamb described as the sweet security of the streets. A military band approaches, passes with hideous rage and fury, and at last is at a safe and reasonable distance. The lovers enter a church; the organ is playing, but even here they cannot wholly escape the noise of the street. They return to the street. The former experiences are renewed.

Joseph Bennett, who was probably Elgar's mouthpiece, stated that the composer revels in the abounding humor of London, in the overwhelming vitality, in the strength of character that underlies the inevitable frivolity and luxury of a great city. In Elgar's London the sun is shining, there is mirth, there is "magnanimity instead of meanness," etc.

In his glorification of London, Elgar did not use any popular or

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street cry for a theme. Perhaps no one of them appealed to him; perhaps he did not wish to be accused of imitating Charpentier who employed Parisian street-cries as thematic material in his "Couronnement de la Muse" (1898) and "Louise" (1900).

THOMAS DECKER'S LONDON

Over three centuries ago Thomas Decker, the dramatist and pamphleteer, apostrophized London in words that might have served Elgar and Vaughan Williams as mottoes for "Cockaigne" and the London Symphony* :—

"In every street, carts and coaches make such a thundering as if the world ran upon wheels. At every corner, men, women, and children meet in such shoals that posts are set up of purpose to strengthen the houses, lest with jostling one another they should shoulder them down. Besides, hammers are beating in one place, tubs hooping in another, pots clinking in a third, water-tankards running at full tilt in a fourth; here are porters sweating under burdens, there merchant-men bearing bags of money, chapmen (as if they were at leap-frog) skip out of one shop into another; trades-

*"The Seven Deadly Sins of London" (4to, London, October 1606). This singular little book, "full of striking invention and imagery conceived in as religious a spirit as that of John Bunyan; written in a strong yet quaint and bedecked style," was privately printed in 1866 (forty copies only) in "Illustrations of Old English Literature," edited by J. Payne Collier; and as a separate volume, No. 7, in "The English Scholar's Library," edited by Edward Arber (8vo, London, April 15, 1879). P. H.

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And now that you have cast aside your penitential garb, examine yourself critically and see if you are satisfied with what your mirror shows you. Does it show tired and flabby muscles of chin and throat—lifeless, colorless skin? Let me be the Good Fairy and let the magic of my fingers bring forth new beauty.

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men (as if they were dancing galliards) are lusty at legs and never stand still; all are as busy as country attorneys at an assizes; how then can Idleness think to inhabit here?"

* * *

"O London, thou art great in glory, and envied for thy greatness: thy Towers, thy Temples, and thy Pinnacles stand upon thy head like borders of fine gold, thy waters like fringes of silver hang at the hem of thy garments. Thou art the goodliest of thy neighbors, but the proudest; the wealthiest, but the most wanton. Thou hast all things in thee to make thee fairest, and all things in thee to make thee foulest."

* * *

Williams's chief works are as follows:—

Serenade for small orchestra (1898); Heroic Elegy for orchestra (1901); "Willow Wood"* (Rossetti) for baritone, female voices, and orchestra (1903); "The House of Life": Six Sonnets by Rossetti (1903); "Harnham Down" and "Boldrewood," Two Orchestral Impressions (1904); Pianoforte Quintet, C minor (1904); "In the Fen Country," Symphonic Impression (1905); "Toward the Unknown Region" (Walt Whitman) for chorus and orchestra (1906)—Leeds Festival, 1907; Norfolk Rhapsody No. 1, E minor, built on "The

* Originally a song with pianoforte accompaniment at a Broadwood concert, 1903; in the extended form, Liverpool, September, 1909.

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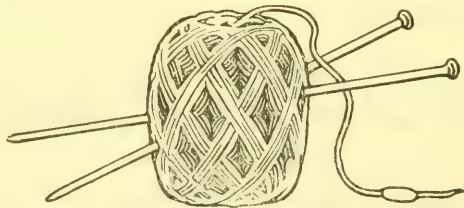
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Captain's Prentice" and "On Board a 98" (1904), produced in London, 1906, revised in 1914; Norfolk Rhapsody No. 2 (1905), Cardiff Festival, 1907; Quartet in G minor; Sea Symphony (Walt Whitman) for solo, chorus, and orchestra (1903-09); "On Wenlock Edge" (Housman's "Shropshire Lad") for tenor, string quartet, and pianoforte (1909); music to "The Wasps" of Aristophanes, Cambridge, 1909, and Orchestral Suite from the same; Five Mystical Songs (Herbert) for solo, chorus, and orchestra (1910); Fantasia for orchestra on a theme by Tallis (1910); Fantasia on Christmas Carols, for solo, chorus, and orchestra (1912); Five Folk-songs for unaccompanied chorus (1913); Fantasy Quintet; "The Lark Ascending" for violin and orchestra, written for Marie Hall (1914); Four Hymns for tenor, voice and string quintet with violin solo (1914); "Hugh the Drover," a ballad opera, unfinished (1911-14); "O, Clap Your Hands," motet for mixed voices, with accompaniment of trumpets, trombones, bass tuba, kettledrums, cymbals, and organ (1919). The list announced as complete, and revised by the composer, also includes songs, part-songs, arrangements of English and French folk-songs, carols, an anthem or two, and three preludes for organ.

In another list, not acknowledged by Vaughan Williams, we find "Orchestral Impression", "The Solent"; Bucolic Suite, Bournemouth, 1902; Norfolk Rhapsody No. 3 (Cardiff Festival, 1907); Fantasia on English Folk-songs (Studies for a Ballad Opera); Three Nocturnes for baritone and orchestra; Choruses and incidental music to Ben Jonson's Masque, "Pan's Anniversary" (Strat-

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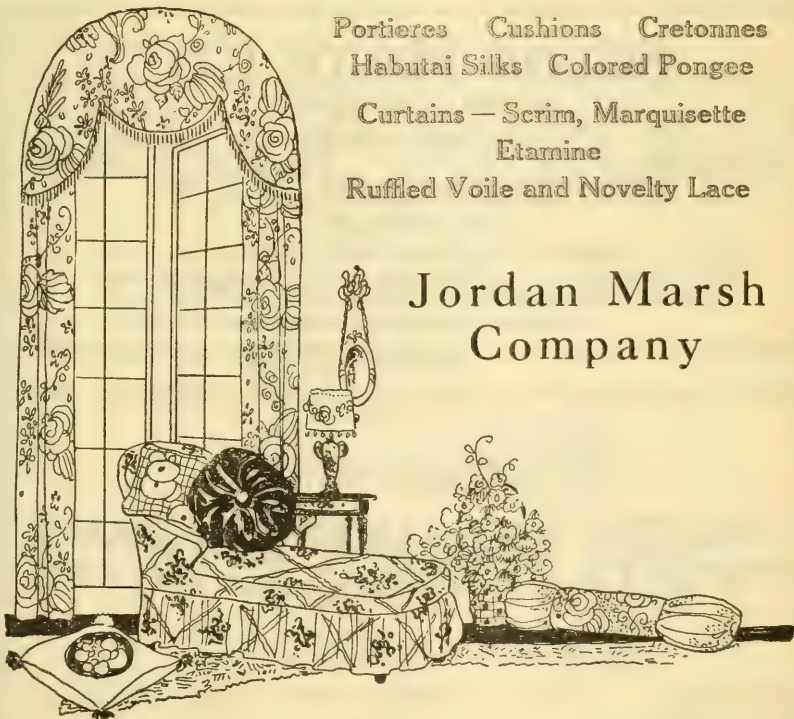
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ford-on-Avon, 1905); "The Garden of Proserpine" (Swinburne) for chorus and orchestra; Quintet for pianoforte, violin, clarinet, violoncello, and horn (1901); two small pieces for string quintet; a string quartet that has been dropped; three studies in English folk-song for violin and pianoforte. Vaughan Williams has edited collections of folk-songs; also the "Welcome Songs" of Purcell for the Purcell Society.



A song by Vaughan Williams, "The Roadside Fire," was sung in Boston by Kennerley Rumford on January 5, 1913. On February 2 of the same year he repeated the song and added "Silent Noon." Other songs have from time to time been sung here—his French folk-song "L'Amour de Moy," by Mme. Eva Gauthier, December 8, 1920, and January 22, 1921. Of the more important works, "On Wenlock Edge" was performed at a concert of the Boston Musical Association, Mr. Longy conductor, on March 24, 1920, with Rulon Y. Robison, tenor. There was another performance with the same singer in the Copley Theatre at a concert of the MacDowell Club orchestra, Mr. Longy conductor, January 30, 1921.

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MR. HEINRICH GEBHARD was born at Sobernheim, near Bingen-on-the-Rhine, July 25, 1878. As a boy, he studied with the leader of a military band. He came to America when he was ten years old, and studied the pianoforte and theory with Mr. Clayton Johns. On April 24, 1896, he gave a concert with orchestra in Copley Hall, when he played Schumann's concerto and other pieces, among them a sonata of his own for pianoforte and violin. In 1896 he went to Vienna, where he studied for three years with Leschetitzky, the pianoforte teacher, and took lessons of Heuberger in composition.

Returning to Boston in the fall of 1899, he made his first appearance as a concert pianist in November, giving recitals in Steinert Hall November 16 and 27, and playing Beethoven's Concerto in C minor with a cadenza of his own at a concert of the Boston Symphony Orchestra in Cambridge, in November. Since then he has given many recitals in Boston and other cities. He has played at concerts of the Boston Symphony Orchestra in Boston the pianoforte part of the following works:—

1901, April 20, Saint-Saëns's Concerto in G minor.

1903, April 18, Richard Strauss's Burleske (first time here).

1905, January 21, Converse's "Night and Day" (first performance).

1906, February 10, D'Indy's Symphony on a Mountain Air.

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1908, March 14, Loeffler's "Pagan Poem."

1912, March 2, Liszt's Concerto in A major, No. 2.

1917, February 9, Franck's Symphonic Variations and Strauss's Burlesque.

1920, March 12, Grieg's Concerto in A minor.

Mr. Gebhard was for four seasons pianist of the Longy Club (1900-01—1903-04). He has played many times with the Kneisel quartet and other chamber clubs in Boston, New York, and other cities. He has played the pianoforte part of Loeffler's "Pagan Poem" with the Theodore Thomas Orchestra in Chicago, with the Pittsburgh Orchestra in Pittsburgh, and the New York Symphony Orchestra in New York. He has assisted in the production of other works besides those mentioned: César Franck's Symphonic Variations (Jordan Hall Orchestral Concerts, Wallace Goodrich conductor, February 28, 1907); Fauré's Quartet in G minor, Op. 45 (Arbos Quartet, March 28, 1904); Loeffler's Deux Rapsodies for oboe, viola, and pianoforte (Longy Club, December 16, 1901).

The list of Mr. Gebhard's compositions includes a string quartet, also pianoforte pieces, some of which have been published.

FANTASY FOR PIANO AND ORCHESTRA ARTHUR SHEPHERD

(Born at Paris, Ida., on February 19, 1880; now living at Cleveland, Ohio.)

Mr. Shepherd composed his Fantasy in 1912. The first performance was at a concert of the New England Conservatory of Music Orchestra in Boston on February 8, 1918. Lee Pattison was the pianist. Mr. Shepherd conducted. The composition was then entitled "Fantaisie Humoresque."

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The Fantasy, in a revised form, was performed at a concert of the Cleveland Orchestra in Cleveland, Ohio, on November 18, 1920. Mr. Gebhard was the pianist. Mr. Shepherd, who is the assistant conductor and chorus-master of the Cleveland Orchestra, conducted the performance. As he writes the programme notes for the concerts of this orchestra, the analysis of his Fantasy is undoubtedly by him.

"The composition—broadly speaking—is a play upon two contrasted moods; the first whimsically humorous, the second serious and lyrical. As the title implies, the work is free in form, albeit in outline there is a broad resemblance to the rondo. There are three germinal themes, from which the whole work is evolved. After a brief introduction built on a characteristic motive from the first theme, the piano enters with a cadenza on the same thematic material. The cadenza terminates on a tonic chord *ff*, and the timpani usher in the principal theme, now stated in full by violoncellos and violas for the first time, the principal tonality being F major.

"This material is worked out at considerable length, until a modulation to the key of A major brings a contrasting theme in the strings embroidered by figuration in the piano. The solo part becomes more aggressive, and there is a brusque return to the first theme, with a



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tonic cadence in the key of B-flat. A brief orchestral transition leads into the middle section of the Fantasy. The more serious theme is sung antiphonally between the wood-winds and muted strings and is immediately re-stated by the solo piano. This theme is then treated contrapuntally between violoncellos and wood-winds with piano figuration. The serious mood is brought to a halt on a fermata in full orchestra, and the theme is forthwith submitted to various rhythmic juggling and transformations in the manner of a scherzo, but a solo passage in the piano reasserts the serious mood, and is presently joined by the strings, the whole then working up to a broad climax in full orchestra. This is followed by an extended piano cadenza, after which there is a return to the first section.

"There are modifications and redevelopment until the serious lyrical theme enters softly once more in the solo part, this time in the key of E major. A modulation to the original tonic key (F major) brings the peroration on the serious theme.

"The Fantasy is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two trumpets, four horns, three trombones, bass tuba, kettledrums, cymbals, triangle, and strings."

* * *

Mr. Shepherd came to Boston in 1892. He entered the New England Conservatory of Music, where he studied the pianoforte with Charles Dennée and later with Carl Faelten; harmony with Benjamin Cutter; counterpoint and composition with Percy Goetschius, later with George W. Chadwick. He was graduated in 1897. Returning to the West, he made his home in Salt Lake City, where he taught the pianoforte and conducted an orchestra in a theatre for six years, also the Salt Lake Symphony Orchestra. In 1906 he won a Paderewski prize with his Overture Joyeuse. Returning to Boston in 1909, he was engaged



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by the New England Conservatory of Music to teach the pianoforte, harmony, and counterpoint. In 1909 he won with "The Lost Child" (poem by J. R. Lowell) the prize offered for the best song by the National Federation of Music Clubs, and also with his sonata, Op. 4, the prize for the best pianoforte composition. In 1912 he won a prize with a work for chorus and orchestra. In Boston he conducted the Musical Art Society for three years, and in 1917 he was conductor of the Cecilia Society. He left the New England Conservatory in 1920 to make his home in Cleveland, where he is assistant conductor and chorus-master of the Cleveland Orchestra now ending its third season. He also teaches there the pianoforte, harmony, counterpoint, and composition.

The list of his works includes: Theme and Variations for pianoforte, Op. 1; Mazurka, Prelude for pianoforte, Op. 2; Overture Joyeuse for orchestra, Op. 3 (played by the New York Symphony Society, 1905); Pianoforte Sonata, Op. 4; Suite for orchestra, Op. 5; Motet, "The Lord hath brought again Zion," Op. 6; Five Songs, Op. 7; Part Songs



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for female voices; "The City in the Sea" (produced at Chicago in 1913); Overture, "The Festival of Youth" (St. Louis Symphony Orchestra, 1915); also songs, pianoforte pieces.*

In 1912 Mr. Shepherd's "Marsyas," a Mythological Scene for orchestra, was accepted for performance at the concerts of the Boston Symphony Orchestra on April 26, 27. Not satisfied with his composition at rehearsals, Mr. Shepherd withdrew it.

ENTR'ACTE.

SYMPHONIES AND SINGERS

(The London *Times*, March 5, 1921.)

The sudden withdrawal of the symphony concerts at the Kingsway Hall is a matter for very great regret. Mr. Adrian Boult has conducted half a dozen programmes of first-rate music, including

* I am indebted for this list to "International Who's Who in Music" (New York, 1918).—P.H.

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Elgar's Second Symphony, Vaughan Williams's London Symphony, and smaller works by John Ireland and Arnold Bax, and given many excellent performances of the classics, among them some which are not too frequently performed, such as Beethoven's Fourth and Schumann's First Symphonies. The result has been that the British Symphony Orchestra has amply proved its capacity for the biggest kind of work, but for the second time in its short history its career has been checked, and the shutters put up.

The obvious thing to say is that the best music does not pay, and a good many people do say that every time a catastrophe of this kind happens. There are other things, however, more worth considering. One is that there are two commodities in concert-giving which are very expensive. Famous artists who can be advertised as "stars" are one of these; the adequate rehearsal of an orchestra in new and difficult music is the other. These concerts began by incurring both, and were bravely advertised as "super-concerts" on that account. Each exerts a certain attraction. The "stars," as every concert agent knows, are the stronger. But even concert agents, simple souls though they are, know that fine performances of big orchestral works have their public. So in their simplicity they say let us have both publics, never dreaming of the possibility of failing to secure either. A loves a singer. B a symphony. The singer and the symphony together should produce an audience equal to $A + B$. But the problem is not really quite so simple as that. There is always the possibility that a considerable proportion of either class, A or B, may be kept away by the



The graphic features the brand name 'Foss' in a large, stylized, cursive script. A thick, dark diagonal line cuts across the bottom of the 'F' and the word 'Chocolates'. To the right of the 'Foss' text is a crest with a fleur-de-lis in the center, the letters 'F O S S' at the top, and 'BOSTON' below it. A ribbon banner at the bottom of the crest reads 'SUPER OMNIA'. Below the 'Foss' text and the diagonal line, the word 'Chocolates' is written in a bold, serif font. Underneath 'Chocolates' is the text 'BOSTON-WINONA' in a smaller, all-caps serif font. At the very bottom of the graphic is the phrase 'The Ultimate in Candy' in a large, bold, serif font.

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prospect of a programme in only half of which are they vitally interested. Those who want singers will find them in greater profusion at the ballad concerts. Those who want to hear a particular symphony may be amazed by having to wait for it while a famous tenor causes the hearts of his admirers to palpitate with Puccini. It is fatally easy in programme-making to fail to please any one in the attempt to cater for all.

The symphony concerts at Queen's Hall, given by both the orchestras which have been playing there this winter, have relied mainly on the symphonic audience, and secured it. The London Symphony Orchestra on Monday nights has made its programmes generally of purely instrumental music; at the New Queen's Hall Orchestra's concerts on Saturdays, though there is generally a singer somewhere in the programme, the song is just the five or ten minutes' relief from the more serious business of the afternoon.

Every one likes a song well sung in its right place, but at a symphony concert its right place is that of an interlude, not a competing attraction. Possibly a more intelligent weighing of these factors might have made some difference in the balance-sheet of the Kingsway Hall concerts.

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"ROMEO AND JULIET," OVERTURE-FANTASIA AFTER SHAKESPEARE.
PETER ILJITSCH TSCHAIKOWSKY

(Born at Votinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

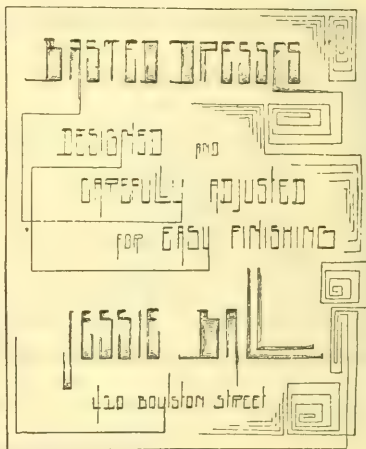
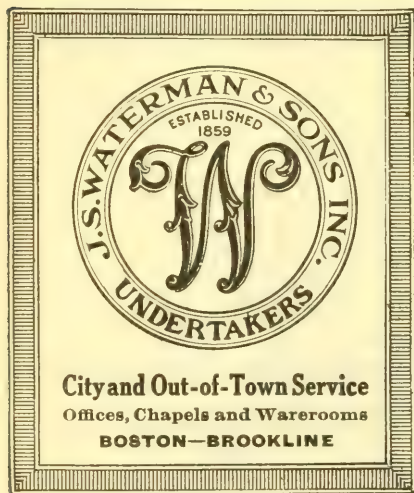
This overture-fantasia was begun and completed in 1869. The first performance was at a concert of the Musical Society, Moscow, on March 16, 1870. Nicholas Rubinstein conducted. The work was revised in the summer of 1870 during a sojourn in Switzerland and published in 1871. Tschaiikowsky, not satisfied, made other changes, and, it is said, shortened the overture. The second edition, published in 1881, contains these alterations.

The first performance of "Romeo and Juliet" in America was by the Philharmonic Society of New York, Carl Bergmann conductor, April 22, 1876. The first performance in Boston was by the Boston Symphony Orchestra, February 8, 1890, Arthur Nikisch conductor.

The work is scored for piccolo, two flutes, two oboes, two clarinets, English horn, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, strings.

*
* *

The overture begins *Andante non tanto*, quasi *moderato*, F-sharp minor, 4-4. Clarinets and bassoons sound the solemn harmonies



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which, according to Kashkin, characterize Friar Laurence; and yet Hermann Teibler finds this introduction symbolical of "the burden of fate."*

A short theme creeps among the strings. There is an organ-point on D-flat, with modulation to F minor (flutes, horns, harp, lower strings). The Friar Laurence theme is repeated (flutes, oboes, clarinets, English horn), with pizzicato bass. The ascending cry of the flutes is heard in E minor instead of F minor as before.

Allegro giusto, B minor, 4-4. The two households "from ancient grudge break to new mutiny." Wood-wind, horns, and strings picture the hatred and fury that find vent in street broils. There is a brilliant passage for strings, which is followed by a repetition of the strife music. Then comes the first love theme, in D-flat major (muted violas and English horn, horns in syncopated accompaniment, with strings *pizz.*). This motive is not unlike in mood, and at times in melodic structure, Tschaikowsky's famous melody, "Nur wer die Sehnsucht kennt" (Op. 6, No. 6), which was composed in December, 1869. In the "Duo from 'Romeo and Juliet,'" found among Tschaikowsky's sketches and orchestrated by S. Tanéïeff, this theme is the climax, the melodic phrase which Romeo sings to "O nuit d'extase, arrête toi, O nuit d'amour, étends ton voile noir sur nous!" ("Oh, tarry, night of ecstasy, O night of love, stretch thy dark veil over us!") Divided and muted violins, with violas *pizz.*, play most delicate and mysterious chords (D-flat

*"I do not think that Romeo is designed merely as an exhibition of a man unfortunate in love. I consider him to be meant as the character of an *unlucky* man,—a man who, with the best views and fairest intentions, is perpetually so unfortunate as to fail in every aspiration, and, while exerting himself to the utmost in their behalf, to involve all whom he holds dearest in misery and ruin." This is the view of Dr. William Maginn, who contrasted Romeo, the unlucky, with Bottom, the lucky man.

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major), which, in the duet above mentioned, serve as accompaniment to the amorous dialogue of Romeo and Juliet in the chamber scene. Flutes and oboes take up the first love theme.

There is a return to tumult and strife. The theme of dissension is developed at length, and the horns intone the Friar Laurence motive. The strife theme at last dominates in fortissimo until there is a return to the mysterious music of the chamber scene (oboes and clarinets, with murmurings of violins, and horns). The song grows more and more passionate until Romeo's love theme breaks out, this time in D major, and is combined with the strife theme and the motive of Friar Laurence in development. A tremendous burst of orchestral fury, and there is a descent to the depths, until violoncellos, basses, bassoons, alone are heard; they die on low F-sharp with roll of kettledrums. Then silence.

Moderato assai, B minor, 4-4. Drum-beats, double-basses, *pizz.*, and Romeo's song arises in lamentation. Soft chords (wood-wind and horns) bring the end.

The overture-fantasia, "Romeo and Juliet," has been performed in Boston at concerts of the Boston Symphony Orchestra, February 8, 1890, February 21, 1891, April 1, 1893, April 4, 1896, January 28, 1899, March 14, 1903, April 28, 1906, April 13, 1907, March 11, 1911, December 2, 1911, March 6, 1915. It was played by the Boston Philharmonic Orchestra, Mr. Listemann conductor, November 16, 1890.

* * *

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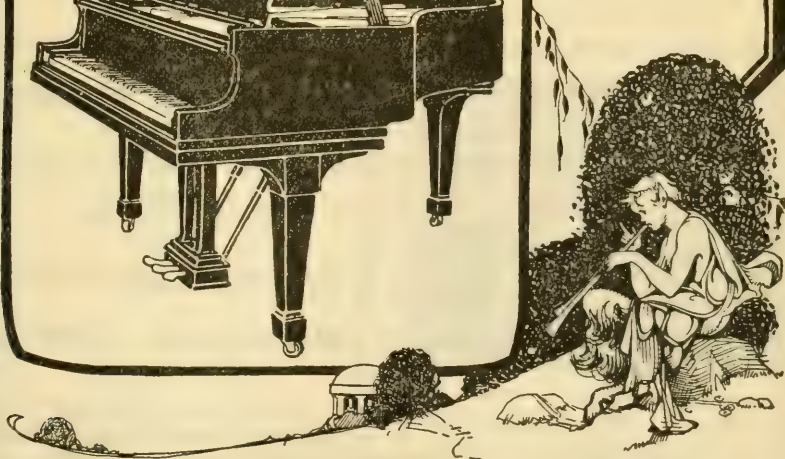
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The "Romeo and Juliet" overture-fantasia as played to-day is by no means the work as originally conceived and produced by the composer.

Kashkin has written about the origin of the overture; how Tschai-kowsky followed Mily Balakireff's suggestions: "This is always associated in my mind with the memory of a lovely day in May with verdant forests and tall fir-trees, among which we three were taking a walk. Balakireff understood, to a great extent, the nature of Tschai-kowsky's genius, and knew that it was adequate to the subject he suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata form, was as follows: first, an introduction of a religious character, representative of Friar Laurence, followed by an Allegro in B minor (Balakireff suggested most of the tonalities), which was to depict the enmity between the Montagues and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject, in D-flat major), succeeded by the elaboration of both subjects. The so-called 'development'—that is to say, the putting together of the various themes in various forms—passes over to what is called, in technical language, the 'recapitulation,' in which the first theme, Allegro, appears in its original form, and the love theme (D-flat major) now appears in D major, the whole ending with the death of the lovers. Balakireff spoke with such conviction that he at once kindled the ardor of the young composer." (Englished by Mrs. Rosa Newmarch.)

After Kashkin's Reminiscences of Tschai-kowsky appeared, Modest Tschai-kowsky's Life of his illustrious brother was published. I quote in the course of this article from Paul Juon's translation into German. Let us see what Modest says about the origin and early years of this overture.

The first mention of "Romeo and Juliet" is in a digression concerning the influence of Henri Litolff, the composer of the "Robespierre" and "The Girondists" overtures, over Tschai-kowsky. If we wonder at this, it is a good thing to remember that the flamboyant Litolff was once taken most seriously by Liszt and others who were not ready to



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It was during the winter of 1868-69 that Tschaikowsky fell madly in love with the opera singer, Marguerite Joséphine Désirée Artôt (1835-1907). The story of this passion, of his eagerness to marry her, of her sudden choice of the baritone Padilla as a husband, has been told in a programme book of the Boston Symphony Orchestra.* In 1869 Tschaikowsky was still passionately fond of her, and it was not for some years that he could even speak her name without emotion.

In August, 1869, Tschaikowsky wrote to his brother Anatole that Mily Balakireff, the head of the neo-Russian band of composers (among whom were Rimsky-Korsakoff, Borodin, César Cui), was then living at Moscow. "I must confess that his presence makes me rather uncomfortable: he obliges me to be with him the whole day, and this is a great bore. It's true he is a very good man, and he is deeply interested in me: but—I don't know why—it is hard work for me to be intimate with him. The narrowness of his musical opinions and his brusque manner do not please me." He wrote a few days later: "Balakireff is still here. We meet often, and it is my firm belief that, in spite of all his virtues, his company would oppress me like a heavy stone, if we should live together in the same town. The narrowness of his views and the arrogance with which he holds them are especially disagreeable

*Programme book of January 31, 1903. Mme. Artôt died April 3, 1907.

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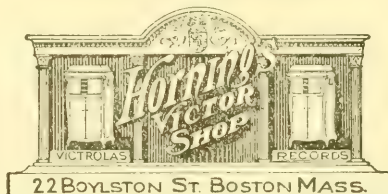
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to me. Nevertheless, his presence has helped me in many ways." And he wrote August 30: "Balakireff went away to-day. If he was in my opinion irritating and a bore, justice compels me to say that I consider him to be an honorable and a good man, and an artist that stands immeasurably higher than the crowd. We parted with true emotion."

Tschaikowsky began work on "Romeo and Juliet" towards the end of September, 1869. Balakireff kept advising him, urging him on by letter. Thus he wrote in October: "It seems to me that your inactivity comes from the fact that you do not concentrate yourself, in spite of your 'friendly hovel' of a lodging." (Yet Tschaikowsky had been working furiously on twenty-five Russian songs arranged for piano-forte, four hands, "in the hope of receiving money from Jurgenson," the publisher.) Balakireff went on to tell him his own manner of composition, and illustrated it by his "King Lear" overture. "You should know," he added, "that in thus planning the overture I had not as yet any determined ideas. These came later, and began to adjust themselves to the traced outlines of the forms. I believe that all this would happen in your case, if you would only first be enthusiastic over the scheme. Then arm yourself with galoshes and a walking-

*Turgenieff met Balakireff in Petrograd in March, 1871. "The great Balakireff played very badly some fragments of an orchestral Fantasy by Rimsky-Korsakoff. . . . Then the great Balakireff played very badly Reminiscences of Liszt and Berlioz. The latter especially is for these Russian gentlemen" (of the new Russian school) "the Absolute and the Ideal. After all, I think Balakireff is an intelligent man. Kein talent doch ein character." From Turgenieff's "Lettres à Madame Viardot." The words in German stand so in this letter in French. P. H.

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stick, and walk along the boulevards. Begin with the Nikitsky, let yourself be thoroughly impregnated with the plan: I am convinced that you will have found some theme or an episode by the time you reach the Sretensky Boulevard. At this moment, while I think of you and your overture, I myself am aroused involuntarily, and I picture to myself that the overture must begin with a raging 'Allegro with sword-cuts,' something like this" (Balakireff sketched five measures, to which Tschaikowsky evidently paid little heed); "I should begin something like this. If I were to compose the overture, I should thus grow enthusiastic over this egg, and should hatch it, or I should carry about the kernel in my brain until something living and possible in this fashion were developed from it. If letters just now would exert a favorable influence over you, I should be exceedingly happy. I have some right to lay claim to this, for your letters are always a help to me." In November he wrote again in words of lively interest; he asked Tschaikowsky to send him sketches, and promised that he would say nothing about them until the overture was finished.

Tschaikowsky sent him his chief themes; lo, Balakireff wrote a long critical review: "The first theme does not please me at all; perhaps it will come out all right in the development, but as it now is, in its naked form it has neither strength nor beauty, and does not adequately characterize Friar Laurence. Here is the place for something after the manner of a choral by Liszt ('Der nächtliche Zug,' 'Hunnenschlacht,'



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and 'Die heilige Elisabeth') in old Catholic style; but your theme is of a wholly different character, in the style of a quartet by Haydn, bourgeois music which awakens a fierce thirst for beer. Your theme has nothing antique, nothing Catholic about it; it is much nearer the type of Gogol's 'Comrade Kunz,' who wished to cut off his nose so that he would not be obliged to pay out money for snuff. It is possible your theme will be very different in the development—then I'll take all this back. As for the theme in B minor, it would serve as a very beautiful introduction for a theme. After the running about in C major must come something very energetic, powerful. I take it that this is really so, and that you were too lazy to write out the continuation. The first theme in D-flat major is exceedingly beautiful, only a little languishing; the second in D-flat is simply wonderful. I often play it, and I could kiss you heartily for it. There is love's ardor, sensuousness, longing, in a word, much that would be exactly to the taste of the im-

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moral German Albrecht. I have only one criticism to make about this theme: there is too little inner, psychical love, but rather fantastical, passionate fervor, with only slight Italian tinting. Romeo and Juliet were no Persian lovers: they were Europeans. I don't know whether you understand what I wish to say—I always find a great difficulty in expression; I launch into a musical treatise, and I must take refuge in illustrative examples: the theme in A-flat major in Schumann's 'Braut von Messina' overture is a good example of a motive in which there is expression of inner love. This theme, I admit, has its weaknesses; it is morbid and too sentimental toward the end, but the ground-mood is exceedingly well caught. I await impatiently the whole score for a just view of your overture, which is full of talent. It is your best work, and your dedication of it to me pleases me mightily. This is the first piece by you which fascinates by the mass of its beauties, and in such a way that one without deliberation can call it good. It is not to be likened to the old drunken Melchisedek, who breaks into a horrible trepak * in the Arbatsky Place, from sheer misfortune. Send me the score as soon as possible. I pant to know it."

Tschaikowsky made some changes; still Balakireff was not satisfied. He wrote: "I am much pleased with the introduction, but I do not at all like the close. It is impossible for me to write explicitly about it. It would be better for you to come here, where we could talk it over. You have made something new and good in the middle section, the alternating chords on the organ-point above, a little *à la Ruslan*.†

*A Russian national dance.

†After the manner of Glinka in his opera "Ruslan and Ludmilla" (Petrograd, 1842).

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There is much routine in the close; the whole part after the end of the second theme (D major) is, as it were, pulled violently out of the head. The very end itself is not bad, but why these blows in the last measures? They contradict the contents of the drama, and the ending is coarse. Nadeshda Nikolajewna* has stricken out these words with her pretty little hand, and would fain close her pianoforte arrangements with a pianissimo."

Nor was Balakireff content with these criticisms. He wrote: "It's a pity that you, or rather, N. Rubinstein, was in such a hurry about the publication of the overture. Although the new introduction is far more beautiful, I had the irresistible wish to change certain passages in the overture, and not to dismiss it so quickly, in the hope of your future works. I hope that Jurgenson will not refuse to give the score of the newly revised and finally improved overture to the engraver a second time."

Tschaikowsky in a letter, October 19, 1869, stated that the overture was completed. It was begun October 7, 1869; the sketch was finished October 19; by November 27, 1869, it was scored. In the course of the summer of 1870 it was wholly rewritten: there was a new introduction, the dead march towards the close was omitted, and the orchestration was changed in many passages.

"Balakireff and Rimsky-Korsakoff were here yesterday," Tschai-kowsky wrote on January 25, 1870; "Balakireff begins to honor me

* The wife of Rimsky-Korsakoff. In his final version Tschaikowsky himself struck out the chords.

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more and more.*... My overture pleased them very much, and it also pleases me."

A day or so before the performance Tschaikowsky wrote his brother Modest: "There has already been one rehearsal. The piece does not seem to be ugly. As for the rest—that is known only to the dear Lord!"

The first performance of the overture was on March 16, 1870, at a concert of the Musical Society, Moscow. The work was not successful. Nicholas Rubinstein, who conducted, had just been sentenced to a fine of twenty-five roubles on account of some act of executive severity in the Conservatory. A newspaper on the day of the concert suggested that the admirers of Rubinstein should take up a collection at the concert, so that he should not be obliged to serve out the fine in jail. This excited such indignation that, when Rubinstein appeared on the stage, he was greeted with great enthusiasm, and no one thought of overture or concert. Tschaikowsky wrote Klimenko: "My overture had no success at all here, and was wholly ignored.... After the concert a crowd of us supped at Gurin's restaurant. During the whole evening no one spoke to me a word about the overture. And yet I longed for sympathy and recognition."

* Tschaikowsky some years afterwards wrote letters in which he defined clearly his position towards the "Cabinet" of the neo-Russian school, and also put forth his views on "national music." In a letter written to Mrs. von Meck (January 5, 1878) he described Balakireff as "the most important individuality of the circle; but he has grown mute and has done little. He has an extraordinary talent, which has been choked by various fatal circumstances. After he had made a parade of his infidelity, he suddenly turned devote. Now he is always in church, fasts, prays to all sorts of relics—and does nothing else. In spite of his extraordinary gifts, he has stirred up much mischief. It was he that ruined the early years of Rimsky-Korsakoff by persuading him that he had nothing to learn. He is the true inventor of the doctrines of this remarkable circle, in which so much undeveloped or falsely developed strength, or strength that prematurely went to waste, is found."

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I. Allegro vivace.
II. Andante cantabile.
III. Menuetto: Allegretto; Trio.
IV. Finale: Allegro molto.

Stuart Mason . . . Rhapsody on a Persian Air for Orchestra
with Pianoforte Obligato
(First performance)
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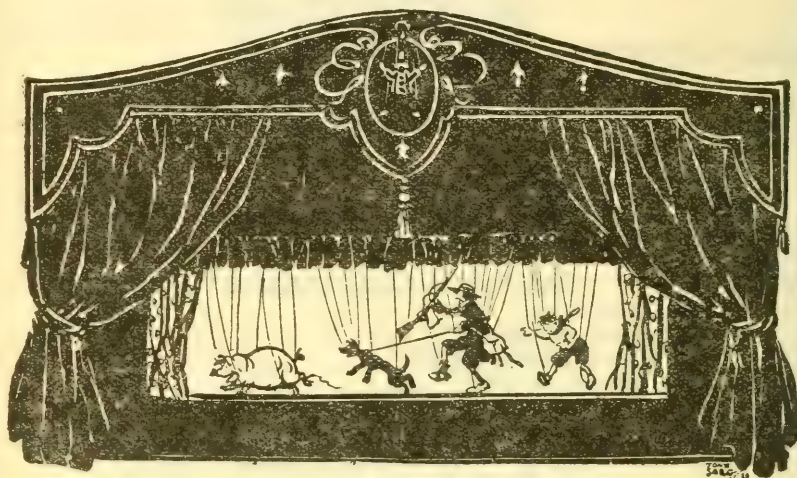
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(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a pianoforte concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and pianoforte pieces; there is the orchestration of Handel's "Acis and Galatea"; there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two

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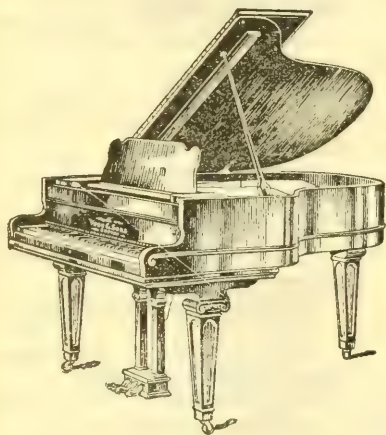
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thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." We know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata,



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symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . .The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without loyal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant

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burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

As John F. Runciman said: "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister: he hardly dared to claim social equality with the citizens who tanned hides or slaughtered pigs. . . . Still he was a burgher, even as the killers of pigs and tanners of hides. He was thoroughly respectable, and probably paid his taxes as they came due. If only by necessity of his office he went to church with regularity, and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor



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and presumably never paid his taxes; we may doubt whether he often went to church; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and as he grew older he lived more and more within himself, and gave his thoughts only to the composition of *matserpieces*. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri."

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

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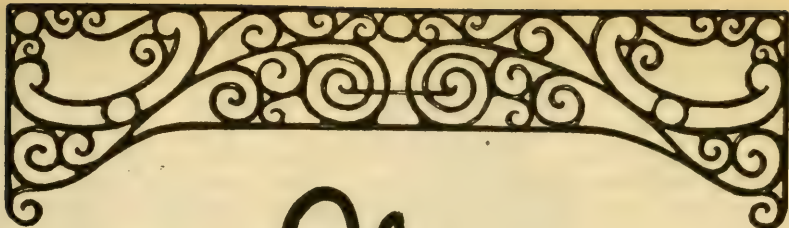
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Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed; he stamped the time so furiously that his steel shoe-buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended; half of those who were present had received free tickets from Mozart. He was generous in these matters.

He also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print "Symphonie von Wernitzky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it should be remembered that "Sinfonie"

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was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

It is possible that the "Jupiter" symphony was performed at the concert given by Mozart in Leipsic. The two symphonies then played were not published and the two that preceded the great three were composed in 1783 and 1786; the latter one in D major was performed at Prague with extraordinary success. Publishers were not slow in publishing Mozart's compositions, even if they were as conspicuous niggards as Joseph II. himself. The two symphonies played at Leipsic were probably of the three composed in 1788, but this is only a conjecture.

Nor do we know who gave the title "Jupiter" to this symphony. Some say it was applied by J. B. Cramer, to express his admiration of the loftiness of ideas and nobility of treatment. Some maintain that the triplets in the first measure suggest the thunder bolts of Jove. Some think that the "calm, godlike beauty" of the music compelled the title. Others are satisfied with the belief that the title was given to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them "Jupiter" expresses the power and brilliance of the work.

The eulogies pronounced on this symphony are familiar to all,—from Schumann's "There are things in the world about which nothing can be said, as Mozart's C-major symphony with the fugue, much of Shakespeare, and pages of Beethoven," to Bülow's "I call Brahms's first symphony the tenth, not because it should be placed after the ninth: I should put it between the second and the 'Eroica,' just as I think the first not the symphony of Beethoven but the one composed by Mozart and known by the name 'Jupiter.'" But there were decriers early in the nineteenth century. Thus Hans Georg Nägeli (1773–1836) attacked this symphony bitterly on account of its well-defined and long-lined melody, "which Mozart mingled and confounded with a free instrumental play of ideas, and his very wealth of fancy and emotional gifts led to a sort of fermentation in the whole province of art, and caused it to retrograde rather than to advance." He found fault with certain harmonic progressions which he characterized as trivial.

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He allowed the composer originality and a certain power of combination, but he found him without style, often shallow and confused. He ascribed these qualities to the personal qualities of the man himself: "He was too hasty, when not too frivolous, and he wrote as he himself was." Nägeli was not the last to judge a work according to the alleged morality or immorality of the maker.

And now a word about the Finale of the "Jupiter." The opening theme of four measures is an old church tone that has been used by many,—Bach and no doubt many before him, Purcell, Michael, Haydn, Handel, Beethoven, Croft, Schubert, Goss, Mendelssohn, Arthur Sullivan, and others. It was a favorite theme of Mozart. It appears in the Credo of the *Missa Brevis* in F (1774), in the Sanctus of the Mass in C (1776), in the development of the first movement of the symphony in B-flat (1779), in the development of the first movement of the sonata in E-flat for piano and violin (1785).

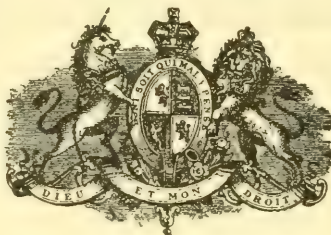
In the *Tablettes de Polymnie* (Paris, April, 1810) a writer observed that the fugue-finale of the "Jupiter" symphony "is understood only by a very small number of connoisseurs; but the public, which wishes to pass for a connoisseur, applauds it with greater fury because it is absolutely ignorant in the matter."

* * *

The "Jupiter" symphony is scored for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro vivace, C major, 4-4. The movement opens immediately with the announcement of the first theme. The theme is in two sections. Imposing triplets of the full orchestra alternating with a gentle

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melodious passage for strings; the section of a martial nature with strongly marked rhythm for trumpets and drums. There is extensive development of the figures with some new counter ones. The strings have the second theme: "a yearning phrase," wrote William Foster Apthorp, "ascending by two successive semitones, followed by a brighter, almost a rollicking one—is it Jove laughing at lovers' perjuries?—the bassoon and flute soon adding richness to the coloring by doubling the melody of the first violins in the lower and upper octaves." This theme is in G major. There is a cheerful conclusion-theme. The first part of the movement ends with a return of the martial rhythm of the second section of the first theme. The free fantasia is long and elaborate. The third part is almost like unto the first with changes of key.

11. Andante cantabile, F major, 3-4. The first part presents the development in turn of three themes which are so joined that there is apparent melodic continuity. The second part consists of some more elaborate development of the same material.

III. Menuetto: Allegro, C major, 3-4. The movement is in the traditional minuet form. The chief theme begins with the inversion of the first figure, the "chromatic sigh," of the second theme in the first movement. This "sigh" is hinted at in the trio, which is in C major.

IV. Finale: Allegro molto, C major, 4-4. It is often described as a "fugue on four subjects." Mr. Apthorp wrote concerning it as follows: "Like the first movement; it is really in 2-2 (alla breve) time; but Mozart, as was not unusual with him, has omitted the hair stroke through the C of common time—a detail in the use of which

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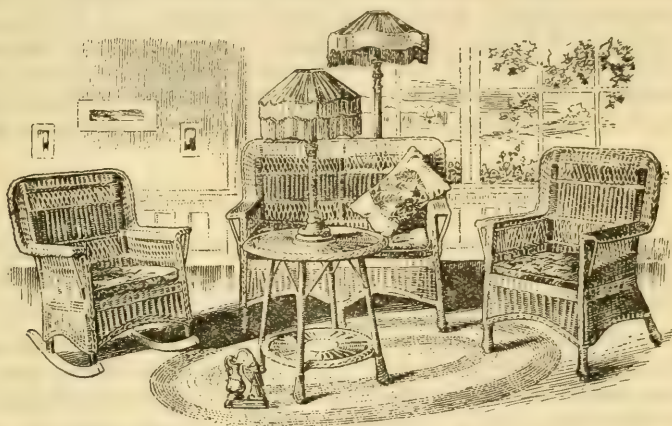
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he was habitually extremely lax. As far as the 'fugue on four subjects' goes, the movement can hardly strictly be called a fugue; it is a brilliant rondo on four themes, and the treatment of this thematic material is for the most part of a fugal character—the responses are generally 'real' instead of 'tonal.' Ever and anon come brilliant passages for the full orchestra which savor more of the characteristically Mozartish *tutti* cadences,' to the separate divisions of a rondo, or other symphonic movement, than they do of the ordinary 'diversions' in a fugue. Still fugal writing of a sufficiently strict character certainly predominates in the movement. For eviscerating elaborateness of working-out—all the devices of *motus rectus* and *motus contrarius* being resorted to; at one time even the old *canon cancrizans*—this movement may be said almost to seek its fellow. It is at once one of the most learned and one of the most spontaneously brilliant things Mozart ever wrote."

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The entire composition is founded more or less on this theme and motives derived from it, although there is no attempt to "develop" it in the orthodox way. It is, so to speak, an improvisation on the theme.

The Rhapsody may be divided into six sections, as follows:—

I. Molto moderato. After several measures of prelude, the horn and harp announce a motive, derived from the first phrase of the theme, which is answered by muted trumpets, flutes, and clarinets. A short crescendo leads to a fortissimo passage for brass and wood-wind combined with an ascending figure in the strings. Return to the opening mood, with decorative figures for the harp and piano.

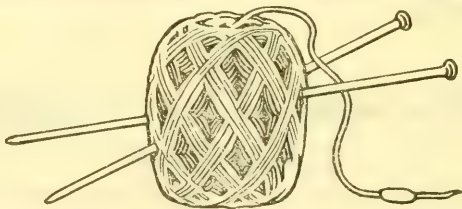
II. Andantino. The theme, flute solo, accompanied by bassoons, violoncelli, and harp, then played by full orchestra, then by flutes accompanied by strings. Transition—piano, horns, and strings—to

III. Allegro molto. The basses (pizzicato) and piano play a motive of the theme accompanied by repeated notes on the wood-wind and strings. The oboe and clarinet then play a version of the theme with rhythmical changes accompanied by figuration in the piano and strings. The violoncelli (pizzicato) and the tympani mark the rhythm. The piano then plays a variant of the theme accompanied by the violas, which play a counter melody. This section ends pianissimo with harmonics of the harp. It is intended to be grotesque and fantastic in character.

IV. Andante. The violoncelli and violas play sustained harmonies

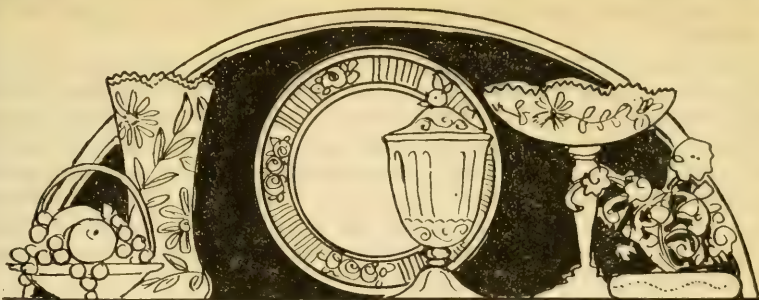
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throughout. The wood-wind play a motive which permits throughout the movement. The violins, divisi, play short phrases. The piano has the important part, playing a free, rhapsodical improvisation on the theme.

V. Tempo di marcia (moderato). The horns answered by the strings play a short motive. It is then played by the bassoons. The basses then play a short motive, derived from the opening phrase of the theme, which serves as a basso ostinato. Over this bass the piano plays a version of the theme in augmentation. The movement becomes more animated. Grand crescendo. The theme by full orchestra.

VI. Molto moderato. A return to the opening measures. The motive of the horn is accompanied by phrases for oboe, bassoon, and lower strings. The piece ends pianissimo.

* * *

Mr. Mason was graduated with highest honors from the New England Conservatory of Music in 1907. His principal teachers in this country were George W. Chadwick, J. Albert Jeffery, and George Lowell Tracy. He joined the faculty of the Conservatory in 1907. Obtaining leave of absence, he went to Paris in 1908, where he continued his studies with André Gedalge, Isidor Philipp, and Raoul Pugno. He returned to Boston in September, 1910. He has composed chamber music, piano-forte pieces, and songs. His four characteristic pieces for violoncelli were performed at a concert of the Boston Musical Association, Mr. Longy conductor, on December 17, 1919.

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The first performance was at a Colonne concert in Paris on October 24, 1920, when Gabriel Pierné conducted. The music provoked hissing and howling, so that the police cleared the fauteuils of the balcony. There was also applause. M. Rene Brancour, reviewing the concert for the *Ménestrel*, wrote: "I was naturally in the first row of those protesting,

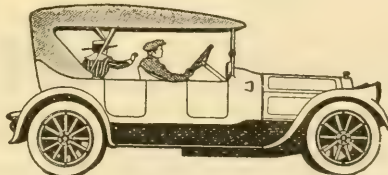
*Albéric Magnard was born at Paris, June 9, 1865; he was killed on September 3, 1914, defending his house at Baron (Oise), France, against the German invasion. He was the son of Francis Magnard, novelist, journalist, editor of *Figaro*. Albéric studied at the Paris Conservatory (first prize in harmony, 1883) later with d'Indy. Among his works are three operas: "Yolande" (Brussels, 1892) "Guercœur" (published in 1904), "Bérenice" (Op. Com., Paris, 1911); three symphonies; orchestral suite, "In the old style"; "Chant Funèbre" for orchestra; overture; Hymn to Venus; Hymn to Justice; chamber music; "The German Rhine" (chorus and orchestra); piano pieces. His "Hymne à la Justice" was performed here at a concert of the Boston Symphony Orchestra, April 11, 1919. His Quintet for wood-wind instruments and piano was produced here by the Longy Club, November 18, 1907, and was repeated on February 10, 1908. Some of his music was played and sung at a Concert Gaulois, February 19, 1917. The Flonzaley Quartet played the Serenade from his quartet on February 20, 1919.

†Wooden clappers to imitate the crack of a whip.

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and a zealous but very courteous inspector nearly delivered me into the secular arm charged with the expulsion of heretics. The brave intervention of my eminent colleague, M. Paul Souday, energetically asserting the indisputable right of a hearer to express his opinion, appeased the guardians of the peace." There was a second performance at the Colonne concerts on October 30, 1920. The occasion was less turbulent. In order that the audience might dilate with the proper emotion, the programme contained notes on "polytonie"—the reunion of chords or counterpoint in different tonalities. The writer explained that "in all periods of musical history, from Monteverde to Debussy, novel chords had seemed to be exaggerated dissonances and that "Wagner and Bizet had not seemed to their first hearers less cacophonous." This led M. Pierre de Lapommeraye to say in his review of the concert: "The evocation of this reminder of great and impulsive errors of judgment on the part of the public—the reception of certain works of Berlioz might also have been mentioned—certainly made the audience of last Saturday more prudent."

This Suite is derived and revised from music written for Paul Claudel's "Protée" (1914). "The poem portrays the hopeless love of the old man Protée for a young girl, "with touching pathos and lyric expression, intermingled here and there with a satiric strain, a mockery that assails the unfortunate lover on all sides, even from the birds of the air and the seals." Milhaud intended this play for an open-air stadium or a theatre similar to the London Coliseum."

It appears that Claudel demanded, "Music Nouveau-Cirque to illus-

THE PADEREWSKI PRIZES

Mr. William P. Blake, surviving trustee of the I. J. Paderewski Fund for American Composers, offers two prizes for the current year: One of one thousand (\$1,000) dollars for a Symphony and one of five hundred (\$500) dollars for a piece of Chamber Music, either for strings alone or for pianoforte or other solo instrument or instruments, with strings.

The judges who have agreed to serve are Charles Martin Loeffler, Wallace Goodrich and Frederick Stock.

The prizes are open only to American-born citizens, or to those born in Europe of American parents. The pieces offered must never have been performed in public, and never offered at any previous competition. They must be sent in under an assumed name or motto, with the composer's real name and address enclosed in a sealed envelope sent at the same time. Each orchestral score must be accompanied by an arrangement for the pianoforte for four hands.

The pieces are to be sent to Mrs. Elizabeth C. Allen, Secretary for the Paderewski Fund, at the New England Conservatory of Music, Gainsborough Street and Huntington Avenue, Boston, Massachusetts, between September 15 and September 20, 1921, and no earlier or later. The judges reserve the right to make no award, if the compositions sent in do not seem of sufficient merit to deserve prizes.

The decision of a majority of the judges is to be binding on all parties concerned.

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trate the repast of the seals, a nocturnal Bacchanale made of silence (*sic*). ”

“Milhaud wished to parody a classical fugue with the aid of trombones. The fugue begins in orthodox fashion, roughly gay, frankly amusing; then it grows complicated, faults become prominent as in Beckmesser’s song; and then the boundary, which Wagner well observed, is passed and there is cacophony.”

* * *

Milhaud entered the Paris Conservatory in 1909 and studied there until 1915: the violin with Berthelier, harmony with Leroux, counterpoint with Gedalge, and composition with Widor. In 1911 he was awarded a first accessit for violin-playing; in 1914-15 a first accessit for counterpoint. “In 1915 he obtained a prize for composition by his sonata for two violins and pianoforte.” Was this prize the first accessit? He spent the years 1917 and 1918 at Rio de Janeiro as attaché to the French Legation. Claudel accompanied him.

Returning to France in 1919 he formed with Georges Auric, Louis Durey, Arthur Honegger, Francis Poulenc, and Germaine Tailleferre—she had taken a first prize in harmony at the Paris Conservatory as early as 1913—the now famous “Groupe des Six.” He also associated with artists and literary men,—Cocteau, poet and essayist; Dufy, painter; Goltschmann, who conducts orchestral concerts. They met at a restaurant in the Place de la Madeleine and resolved to war against conservatism and the traditions; yet “these so-called Radicals would



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spend hours discussing the beauties that might be found even in such classical composers as Mendelssohn."

* * *

The list of Milhaud's compositions includes these works:—

DRAMATIC

"La Brebis Égarée," by Francis Jammes, 3 acts.

Stage music for "Protée," by Claudel, 2 acts. Théâtre-Lyrique, Paris, October, 1919.

Music for the "Agamemnon" and the "Chœphori" of Æschylus, translated by Claudel. First Day: Drama with the support of percussion instruments only. Second Day: Drama; Chorus and orchestra. Third Day: Opera; chorus and orchestra. There was a performance at a concert of the Société pour la Musique in Paris. "A considerable sensation was caused at the first hearing by the composer's bold employment of novel 'dynamic' effects; or, in other words, of noises pure and simple—such as hammering and cracking of whips in the orchestra, and whistling, hissing, and groaning in the chorus—as an accompaniment to the singer's spoken declamation of one of the most terrible Æschylean choruses. At the second performance, however, this section, which is certainly powerfully conceived and skilfully carried out, had to be repeated."

"L'Homme et son Désir," ballet by Claudel. "It is a serious and darkly fatalistic work. The stage setting, unusual and symbolic, is divided into three tiers,—in the middle, Man, who is represented as struggling constantly against difficulties; above, the moon, with the twelve hours moving slowly, casts its reflection in the silver waters of a stream flowing beneath in opposite direction. The orchestra is in three different groups,—one back of the stage, the other two on the sides of the stage, while another full orchestra faces them in the pit. The 'Swedish Ballet' has secured the exclusive privilege of showing this ballet for the next three years."

"Le Retour de l'Enfant Prodigue," cantata in five parts by André Gide.

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"Sandades do Brazil" danced by Loie Fuller at the Champs-Élysées Theatre, Paris.

"Le Bœuf sur le Toit" farce in one act by Jean Cocteau. Produced on February 21, 1920, at the Champs-Élysées Theatre, Paris, it was brought out at the London Coliseum in July of that year. I quote from the London *Daily Telegraph* of July 13: "It is a human marionette farce, burlesquing 'dry' America. The scene is laid in a bar, where the bar-tender is serving out prohibited drinks to an assortment of customers—including a smart lady, a red-haired girl, a knut, a bookmaker, and two niggers. A policeman enters—and at once a notice is displayed 'Milk Only Served.' However, the policeman shows a prying spirit, and the bartender beheads him with an electric fan—afterwards mending him up in order to present him with a bill. (Reminiscences of Barrie occur to one at this point.) And so on. There is, as a matter of fact, no incident to speak of in this little farce, the interest being entirely in the miming and the dancing. All the performers wear the comic big-head masks beloved of pantomimes, and the whole production is taken at a tempo of extreme deliberation. The result is tremendously effective and more than a little eerie. The whole scene seems to strike

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in us some inner chord of unconscious memory—we feel we have seen something like this before, but only in a dream. The music helps with this illusion, and deepens the atmosphere. The production is a masterpiece of stagecraft, the masks (by Dufy) are nothing short of magnificent, but the audience yesterday afternoon had plainly very little idea what to make of the show. Their forefathers in the Middle Ages could have enlightened them.” The *Times* said: “The ‘Nothing-Doing Bar,’ a pantomime farce invented by M. Jean Cocteau and described as a skit on Pussyfoot America, is about as exhilarating as Professor Leacock would have us believe a banquet becomes under Prohibition regulations. It is a ‘farce’ without a giggle, much less a laugh; a harlequinade with the tempo marked *adagio* instead of *presto*. A taste for humor of the kind which M. Cocteau offers might be cultivated, but a Coliseum audience could make nothing of it. The characters wear huge and grotesque masks designed by Raoul Dufy, and these are interesting as an example of the work of a young French decorator, but the action of the pantomime is nonsensical without being amusing. A barman mixes cocktails. People wander in and drink them. A policeman intrudes and cocktails are exchanged for bowls of milk. The policeman’s head is cut off by an electric fan and placed on a platter so that a shock-headed girl may dance

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around it. The customers depart, and the head is restored to the policeman's body with the aid of a bottle of gin. Acted swiftly, there might possibly be fun in the thing, but slowness of movement and gesture is exaggerated 'to emphasize the smoky, heavy atmosphere of a bar,' and the music, by Darius Milhaud, is used at times for the same purpose."

Milhaud's music was based on Brazilian dance tunes. An arrangement by the composer for pianoforte, four hands, was played in Paris on December 22, 1920, at a concert of the Groupe des Six.

SYMPHONIC WORKS

Orchestral Suite No. 1. Themes from Jammes "La Brebis Égarée." It has been said that this Suite was composed in 1912. It was produced at one of E. Robert Schmitz's concerts in Paris in the spring of 1914.

Orchestral Suite No. 2.

Poème for pianoforte and orchestra on a cantique of "La Camargue," produced at a Lamoureux concert, Paris, December 5, 1915 (Lazare Lévy, pianist.)

Five Études for pianoforte and orchestra. Four were produced at a Golschmann concert in Paris, on January 20, 1921 (Marcelle Meyer, pianist).

Ballade for orchestra; Serenade for orchestra; two Psalms for voice and orchestra.

Fantaisie-Cinéma,* brought out in Paris, December 4, 1920.

SMALL ORCHESTRA

"Le Printemps," a symphony for nine instruments; Pastorale for

* The announcement of the production does not state definitely that this piece is for orchestra. It may be for the pianoforte.



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PIANOFORTE PIECES

Sonata for pianoforte, produced at the Salon d'Automne, Paris, on November 5, 1920. Suite for pianoforte, Printemps (two books); Sandades do Brazil (South American dances); String Quartet No. 2 arranged for pianoforte duet.



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Poems of Francis Jammes (twenty-four melodies in four volumes); poems of Claudel—seven poems from "La Connaissance de l'Est"—some of them sung in the Salon d'Automne of 1913; four poems for baritone; "Alissa" (after André Gide's "Porte étroite");

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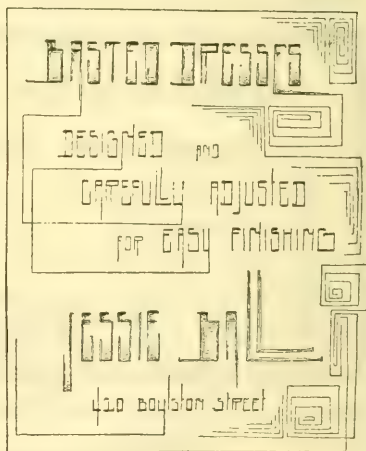
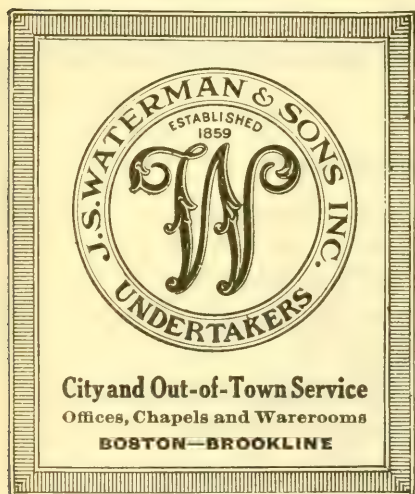
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ten romantic poems; three poems of Lucile de Chateaubriand; seven of Léo Latil; eight poems of A. Lunel; eight Poèmes Juifs (translated from the Hebrew, sung by Mme. Bathori-Engel, concert of the Société Nationale de Musique, January 10, 1920); two love-poems of Tagore; four poems from Tagore's "Gardener"; five child-poems of Tagore; six songs on English texts (Patmore, Thomson, Meynell); Chanson Bas (Mallarmé); two songs (Rimbaud); Les Soirées de Saint-Petersbourg—six medallions of Russia of the *ancien régime*, six medallions of revolutionary Russia (concert of the Société Musicale Indépendante, Paris, June 3, 1920, Mme. Romanitza, singer); three poems of Cocteau; four poems of Morand.

The Flonzaley Quartet at a concert in Boston on December 10, 1914, played two movements, "Intime—Contenu," "Rhythmique," being the second and the first movements of the string quartet composed in 1912 (copyrighted in 1914), dedicated to the memory of Paul Cézanne.

Mr. Lawrence Haynes sang Milhaud's "Dissolution" at his recital in Jordan Hall on April 6, 1920.



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ENTR'ACTE.

LIGHT ENTERTAINMENT: BLOCKS AND RAZORS

(A. B. Walkley in the *London Times*, March 2, 1921)

"*De mis viñas vengo*," says Sancho Panza, "*no sé nada*." Like Sancho—I come from my vineyard and know nothing. That is to say, I am supposed to know nothing about light opera, musical comedy, or *revue*, because these entertainments happen to lie outside my critical province. Nevertheless, I occasionally go to them, for my own pleasure, and when I do I am nearly always agreeably disappointed. I mean that they are nearly always better entertainments than the official criticisms have led me to suspect. I am beginning to wonder whether official criticism is quite fair to them, whether it is not affected by prejudice, whether it judges them by appropriate standards. Surely it is the primary duty of criticism to regard the nature of the work criticised, its aim, the kind of pleasure it proposes to give. Yet I find many critics of these lighter entertainments dismissing them querulously because they are not something else, something that they never pretended to be. A light opera, a musical comedy, is not an oratorio or a requiem. Its music is not of the sort produced by a Bach, a Mozart, or a Wagner—just as the prose of a Mark Twain or an O. Henry is not of the sort produced by a Jeremy Taylor, an Addison, or a Swift. It is just *musiquette*, a series of lively, lilting, "catchy" tunes.

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Provided these are good of their kind, the *musiquette* has justified itself. It is not to be condemned because it is not something else.

So with the story. It is the critical fashion to treat every sort of light opera or musical comedy with contempt. As though the author were a dramatist pure and simple, working in the comparatively free conditions of the dramatist, and to be blamed because he does not attain to the dramatist's results. But the conditions under which the story of a musical play has to be designed are by no means free. In the first place, it is a *libretto*, something written for singers and with action suitable for accompaniment by song. That makes quite a special art of it, with difficulties of its own, as any one will at once discover who sits down to fit words to the simplest music-hall ditty. Then the action must be so devised and the words so chosen as to suit the idiosyncrasies of the singers concerned. The whims of the "star" must be kept constantly in mind. She—the "star" is virtually always she—must have the most conspicuous entrances and exits, a solo at the right moment, opportunities for rest. She will probably like to manage these little things herself, and in the process may knock your story endways. The funny man must have a little of his own way, too. And your story must admit of the frequent invasion of a crowd, for it won't do to keep the chorus too long in the "wings." The wonder, it seems to me, is not that musical comedy *libretti* are often incoherent, but that they ever get written at all.

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Well, it is the business of criticism to know something about the peculiar *cuisine* of these light entertainments and to allow for it; to note how far the story still hangs together after passing through it; to remember that music is not necessarily contemptible for being written for the crowd instead of for the elect; to discover if the whole entertainment, song, dance, story, and spectacle, really entertains, not to be "sniffy" because mere entertainment is not in the first rank of artistic aims. Criticism does well, in proper season, to do homage to the high artistic aims, but it is never a part of good criticism to cut blocks with a razor. All this is so obvious that I should apologize for pointing it out, had I not read many criticisms of these lighter entertainments evidently written with an undercurrent of dissatisfaction with them because they were only what they pretended to be instead of something quite different.

But I am like Sancho. I know nothing. I take my pleasure, like the world at large, where I find it; and I certainly found it at Daly's Theatre, where I happened to be, entirely unofficially, present at the first performance of "Sybil." Mr. Victor Jacobi's music delighted my sensuous ear. It is true that there are higher musical flights in "Parsifal," and that Mr. Jacobi is not on a level with the composer of "Il Flauto Magico," which happens for me to represent the high-water mark of musical felicity. But everything in its place. Mr. Jacobi's music is quite good enough to spend an idle evening with.



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"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diémer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at Symphony concerts, October 22, 1904 (Mr. Gericke, conductor), December 2, 1906 (Mr. d'Indy, conductor), February 9, 1907, April 17, 1909, March 1, 1913, February 14, 1914, December 10, 1915, November 29, 1918.

Goethe's ballad "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in a Schiller's Musenalmanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben.

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 Merkt' ich und den Brauch,
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 Thu' ich Wunder auch.

Walle! walle
 Manche Strecke
 Dass, zum Zwecke,
 Wasser fliesse
 Und mit reichem, vollem Schwall
 Zu dem Bade sich ergiesse.

The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

I am now,—what joy to hear it!—
 Of the old magician rid;
 And henceforth shall ev'ry spirit
 Do whate'er by me is bid:

I have watch'd with rigor
 All he used to do,
 And will now with vigor
 Work my wonders too.

Wander, wander
 Onward lightly,
 So that rightly
 Flow the torrent,
 And with teeming waters yonder
 In the bath discharge its current!

And now come, thou well-worn broom,
 And thy wretched form bestir;
 Thou hast ever served as groom,
 So fulfil my pleasure, sir!

On two legs now stand
 With a head on top;
 Water pail in hand,
 Haste and do not stop!

Wander, wander
 Onward lightly,
 So that rightly
 Flow the torrent,
 And with teeming waters yonder
 In the bath discharge its current!

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See! he's running to the shore,
 And has now attain'd the pool,
 And with lightning speed once more
 Comes here, with his bucket full!
 Back he then repairs;
 See how swells the tide!
 How each pail he bears
 Straightway is supplied!

Stop, for, lo!
 All the measure
 Of thy treasure
 Now is right!

Ah, I see it! woe, oh, woe!
 I forget the word of might.

Ah, the word whose sound can straight
 Make him what he was before!
 Ah, he runs with nimble gait!
 Would thou wert a broom once more!
 Streams renew'd forever
 Quickly bringeth he;
 River after river
 Rusheth on poor me!

Now no longer
 Can I bear him;
 I will snare him,
 Knavish sprite!

Ah, my terror waxes stronger!
 What a look! what fearful sight!

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Oh, thou villain child of hell!
 Shall the house through thee be
 drown'd?
 Floods I see that wildly swell,
 O'er the threshold gaining ground.
 Wilt thou not obey,
 O thou broom accurs'd!
 Be thou still, I pray,
 As thou wert at first!

Will enough
 Never please thee?
 I will seize thee,
 Hold thee fast,
 And thy nimble wood so tough
 With my sharp axe split at last.

See, once more he hastens back!
 Now, O Cobold, thou shalt catch it!
 I will rush upon his track;
 Crashing on him falls my hatchet.
 Bravely done, indeed!
 See, he's cleft in twain!
 Now from care I'm freed,
 And can breathe again.

Woe, oh, woe!
 Both the parts,
 Quick as darts,
 Stand on end,
 Servants of my dreaded foe!
 O ye gods, protection send!

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And they run! and wetter still
 Grow the steps and grows the hall.
 Ever seems the flood to fill.
 Lord and master, hear me call!
 Ah, he's coming! see,
 Great is my dismay!
 Spirits raised by me
 Vainly would I lay!

"To the side
 Of the room
 Hasten, broom,
 As of old!
 Spirits I have ne'er untied
 Save to act as they are told."

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he

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went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle. He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form:



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he, however, privily took himself away, and I have never set eyes on him since." *

* * *

The scherzo is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, bass drum, cymbals, triangle, Glockenspiel, harp, strings.

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* "Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113—115.

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Franck Symphony in D minor
I. Lento:
Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

Bloch L'Hiver-Printemps ("Winter-Spring")
(First time in Boston)

Strauss Tone-Poem, "Tod und Verklärung"
("Death and Transfiguration"), Op. 24

Wagner Overture to "Tannhäuser"

There will be an intermission of ten minutes after the symphony

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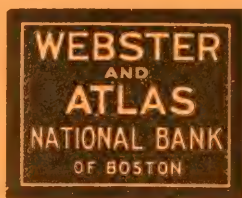
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FORTIETH SEASON, 1920-1921

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FRIDAY at 2.30 o'clock, SATURDAY at 8.00 o'clock

APRIL 29 and 30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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FLUTES.

Laurent, G.
Brooke, A.
Amerena, P.

OBOES.

Longy, G.
Lenom, C.
Stanislaus, H.

CLARINETS.

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Van Den Berg, C.
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Perret, G.
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Adam, E.
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SATURDAY EVENING, APRIL 30, at 8 o'clock

Franck Symphony in D minor

- I. Lento:
Allegro non troppo.
 - II. Allegretto.
 - III. Allegro non troppo.
-

Bloch Hiver-Printemps ("Winter-Spring")
Two Poems for Orchestra
(First time in Boston)

- I. Hiver.
- II. Printemps.

Strauss Tone-Poem, "Tod und Verklärung"
("Death and Transfiguration"), Op. 24

Wagner Overture to "Tannhäuser"

There will be an intermission of ten minutes after the symphony

The ladies of the audience are earnestly requested not to put on hats before the end of a number.

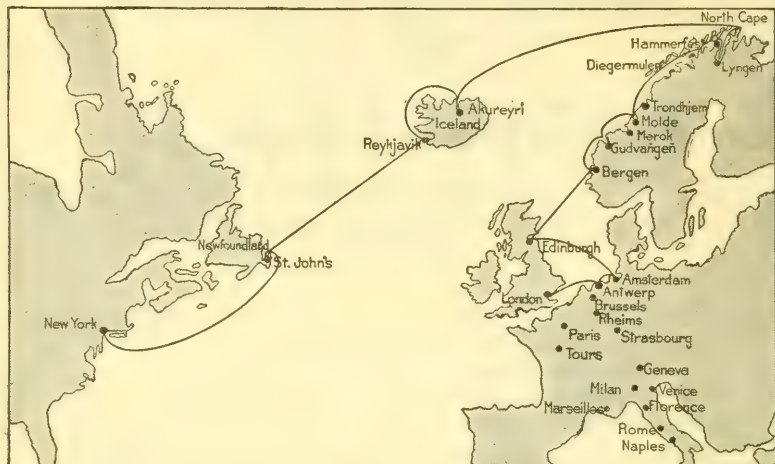
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SYMPHONY IN D MINOR, FOR ORCHESTRA CÉSAR FRANCK

(Born at Liège, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed on August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, Mr. Gericke conductor, and it was also played at its concerts on December 23 of that year, February 11 and April 22, 1905, January 29, 1910, November 25, 1911, January 3, 1914, May 1, 1915, December 8, 1916, October 25, 1918, April 19, 1919. It was played at the benefit concert to Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his *Life of Franck* † gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra,

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

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WARD-STEPHENS. Summertime

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FOOTE, ARTHUR. How Many Times Do I
Love Thee?

EDITH BULLARD

FOOTE, ARTHUR. Love Me if I Live.
DANIELS, MABEL W. The Lady of Dreams.

EDITH CASTLE

BAUER, MARION. Star Trysts.
HOBERG, MARGARET. Chant of the Stars.

BERTHA CUSHING CHILD

BEACH, MRS. H. H. A. Spring
DANIELS, MABEL W. In the Dark
FOOTE, ARTHUR. Bisesa's Song

Mme HUDSON-ALEXANDER

HOPKINSON, FRANCIS. Selections from
"The First American Composer" (1737-1791)
BAUER, MARION. Orientale
FOOTE, ARTHUR. Roses in Winter

FLORENCE JEPPEPERSON

BEACH, MRS. H. H. A. Ah, Love, but a Day
DANIELS, MABEL W. Song of the Persian Cap-
tive

JOSEPHINE KNIGHT

BRANSCOMBE, GENA. Bluebells Drowsily
Ringing
CHADWICK, GEO. W. Before the Dawn

LAURA LITTLEFIELD

BRANSCOMBE, GENA. The Morning Wind
LANG, MARGARET RUTHVEN. Day is
Gone

ALICE BATES RICE

GRANT-SCHAEFER, G. A. The Sea
METCALF, JOHN W. Little House o' Dreams

KATHERINE RICKER

BEACH, MRS. H. H. A. Shena Van
BRANSCOMBE, GENA. Sleep then, Ah,
Sleep

LOYAL PHILLIPS SHAW

DANIELS, MABEL W. Daybreak
DANIELS, MABEL W. The Desolate City

STEPHEN TOWNSEND

BAUER, MARION. Only of Thee and Me
FOOTE, ARTHUR. O Red is the English
Rose
MANNEY, CHARLES F. Transformations

GRACE BONNER WILLIAMS

CHADWICK, GEO. W. Thou art so Like a
Flower
MACDOWELL, EDWARD. Deserted

BERTHA WESSELHOEFT SWIFT

BARTLETT, FLOY LITTLE. Miss Mariar
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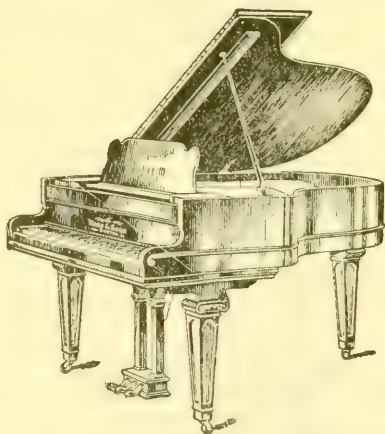
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and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. ‘That, a symphony?’ he replied in contemptuous tones. ‘But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck’s music may be whatever you please, but it will certainly never be a symphony!’ This was the attitude of the Conservatoire in the year of grace 1889.

“At another door of the concert hall, the composer of ‘Faust’ escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. ‘Well, were you satisfied with the effect on the public? Was there plenty of applause?’ To which ‘Father Franck,’ thinking only of his work, replied with a beaming countenance: ‘Oh, it sounded well; just as I thought it would!’”

M. d’Indy in his *Life of Franck* says little about the structure of this symphony, although he devotes a chapter to Franck’s string quartet.

Speaking of Franck’s sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of



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the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having described Franck as an empiricist and an improvisator—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the

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years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor symphony of Saint-Saëns,† displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,‡ the *Dies Irae*—yet the final impression is that of doubt and sadness.

* Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867-68.—P. H.

† Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The Symphony was first performed at a concert of the Society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, March 29, 1902, May 2, 1914, March 22, 1918, November 22, 1918, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906.—P. H.

‡ Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Irae*,"—on the theme of the prose, *Dies Irae*. Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimæ Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.



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"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding."*

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement (violoncellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Aphthorp remarked in his analysis of this symphony: "It

* We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9, 1887, at the Conservatory); now at this time Franck's Symphony was completely finished.—V. d'I.

M. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.

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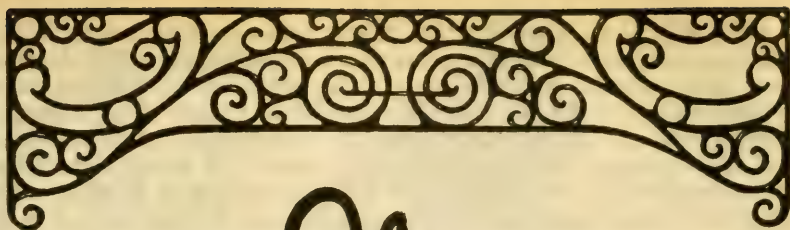
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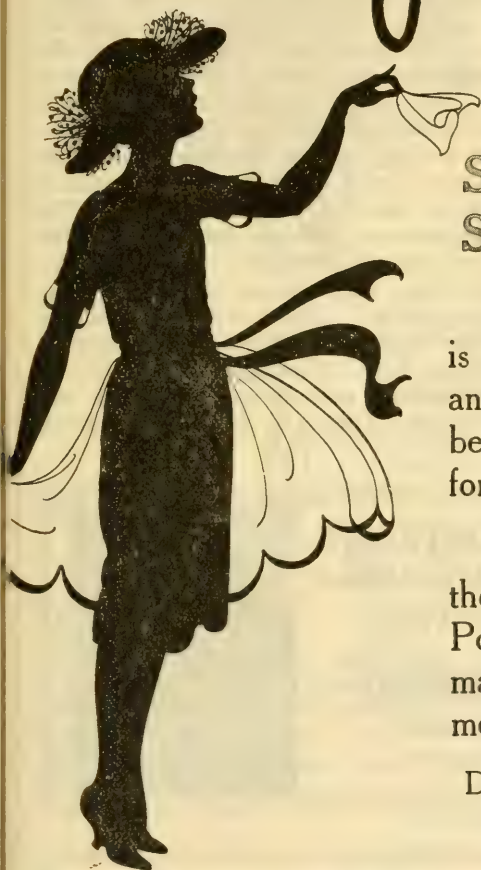
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is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein,*' (Must it be?) theme to Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

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III. *Finale: Allegro non troppo, 2-2.* After a few energetic introductory measures the chief theme appears, *dolce cantabile*, in violoncellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in violoncellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the *Finale*. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the *Finale*. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the *Finale*.

TWO POEMS: "WINTER," "SPRING" ERNEST BLOCH

(Born at Geneva, Switzerland, on July 24, 1880; now living in Cleveland, Ohio.)

These poems "*Hiver—Printemps*" were completed at Geneva in 1905. They were published in 1918. The score, dedicated to the composer's wife, calls for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrum, triangle, harp and strings.

Mr. Bloch came to the United States in 1916 as conductor of the Maud Allan Orchestra, and these two Poems were played for the first time in this country at the 44th Street Theatre, New York, October 16, 1916. When they were performed at a concert of the New Symphony Orchestra, New York, November 5-7, 1919, Mr. Bloch gave Mr. Lawrence Gilman, the editor of the Orchestra's programme books, the following information: "The title is sufficient, I think, to suggest to the

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audience the atmosphere I intended to create—so far as musical titles are able to represent the content of that language, inexpressible by words. Hiver is sad and hopeless; Printemps is full of joy and hope. I was twenty-four when I wrote them. They are a small part of my personality and of my youth. That is already far away in a past that will not come again. . . . They are neither 'classical' nor 'ultra-modern,' and absolutely unfit for making a 'sensation.' The only thing I can tell about them is that they were sincerely written and are the expression of an inward necessity."

For the programme book of the New Symphony Orchestra, Mr. Gilman made the following analysis:—

WINTER

"For Winter, the first of the two tone-poems, Mr. Bloch might have chosen as motto certain stanzas of the 'widow-bird' lyric in Shelley's *Charles the First*. The brooding, slow-paced, heavy-hearted melancholy of the music reflects the mood of those briefly vivid lines, with their picture of 'wintry boughs,' of 'freezing streams,' of bleak desolation. . . . There is sombre passion in his meditations upon the 'bare ruined choirs' of winter's deserted woods, upon its despondent skies, its iron nights—upon all that it means of harshness and devastation and the death of beauty. . . .

"The English horn sighs the chief theme (*Molto lento e dolente*, 9-8, in C-sharp minor) above an accompaniment for the muted lower strings and a harp, while the violas and clarinet have a persistent figure in syncopated rhythm. The key changes to the dominant and the first violins take up the theme. Then, over a chord of the minor ninth,

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the strings play a lamenting melody, a solo violin continues it, and a muted trumpet (*pianissimo*, *dolce ed espressivo*) introduces the third subject. The tempo quickens. The first violins, then the trumpet, insist upon the poignant harmonic atmosphere of the minor ninth. There is a climax for full orchestra (the piece is scored without trombones or tympani), and violoncellos and bassoons repeat the trumpet theme. The vehemence of the music subsides, and a flute and solo viola, *pianissimo*, murmur the first theme. Then again we hear the passionate figure built on the chord of the minor ninth—this time in the woodwind; a trumpet, *forte*, sounds the first theme, and there is another climax, piercingly harmonized, followed by a swift *diminuendo*. The flute, *molto calmo*, sings with sorrowful beauty the trumpet theme, echoed by violas and horn—as if this nature poet in tones had been moved to re-utter an immortally despairing question:

“O how shall summer’s honey breath hold out
Against the wreckful siege of battering days?

There is a return to the theme of the opening section, sung once more by the English horn. The end is upon a dissonance, unresolved.

SPRING

“The companion-piece is jocund from the start. It opens (*Moderato*, 6-8) with a melody for the piccolo—*piano*, *dolcissimo e cantabile*—which is a distant rhythmical cousin to the trumpet theme of *Winter*. Right on the heels of this comes a second subject, of captivating blitheness and arpeggios for the strings, clarinet, and harp. Violins play the piccolo theme, the horn, then the oboe, repeat the gay staccato subject; and the delectable flute melody is heard on the violins. The music

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gleams and dances and flutters its lyric buds like a host of daffodils—it has a Wordsworthian gayety and tenderness, as if the musician had steeped his spirit in some kindred magic of the windy spring.

“The movement of the music falls upon a quieter episode, *Molto espressivo e sostenuto*. A broad cantilena for the strings in D-flat major, gravely reflective, is expanded to a full-throated climax for the entire band (trombones, tuba, and tympani are invoked to celebrate the spring). There is a joyous orchestral crash on the chord of E major, and a rapid diminuendo. The flute recalls, *pianissimo*, the first theme, and we hear, on the muted trumpet, a revenant from the preceding piece. Is it hinting at the lament of Shelley?

“ . . . Winter is come and gone,
But grief returns with the revolving year.”

“*Printemps*,” however, was composed by a musician of tact, and so the piece closes, not upon any disquieting memento of the ‘wrecked siege of battering days,’ but upon a final glimpse of daffodils, dancing—very softly and remotely—in the symphonic breeze.”

Bloch’s “*Trois Poemes Juifs—Danse, Rite, Cortège funébre*”—were performed in Boston at a concert of the Boston Symphony Orchestra on March 23, 24, 1917. His Psalms 137 and 114 for soprano and orchestra were performed on November 14, 15, 1919. (Mme. Povla Frijsh, soprano.) His String Quartet in B major was performed here by the Flonzaley Quartet on January 8, 1917. His Suite for viola and pianoforte was performed here by Louis Bailly and Harold Bauer at a Flonzaley Quartet concert on March 11, 1920.

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"TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE-
POEM FOR FULL ORCHESTRA, OP. 24 . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living.)

This tone-poem was composed at Munich in 1888-89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeine Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890.

The first performance in Boston was at a Symphony concert, February 6, 1897. It was performed again at Symphony concerts in Boston, March 18, 1899, February 7, 1903, October 21, 1905, April 21, 1906, January 2, 1909, November 26, 1910, February 17, 1912, February 7, 1913, October 15, 1915, May 4, 1917.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

* Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing."

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The following literal translation is by William Foster Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

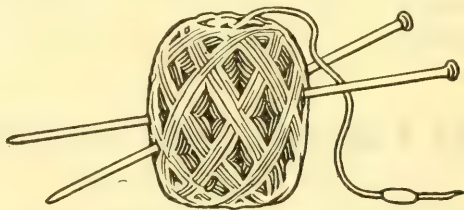
But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play—exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs,

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, Petrograd, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a study of Alexander Ritter (1898).

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But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

Stille, einsam öde Nacht!
Auf dem Totenbette liegt er.

Fieberglut wirft ihn empor
Und er sieht sein ganzes Leben
Kindheit, Jugend, Männerkampf,
Bild um Bild im Traum erscheinen.

Was er suchte je und je
Mit des Herzens tiefstem Sehnen
Sucht er noch im Todesschweiss,
Suchet—ach! und findet's nimmer.

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Ob er's deutlicher auch fasst,
Ob es mählich ihn auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.

Da erdröhnt der letzte Schlag,
Von des Todes Eisenhammer,
Bricht der Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen
Was er sehnend hier gesucht,
Was er suchend hier ersehnt.

The authorship of this poem was for some years unknown, and the prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter* wrote the poem *after* he

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forebears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808-78). Ritter afterwards studied at the Leipsic Conservatory under David and Richter (1849-51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858-60), again in Stettin (1860-62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868-69 was spent in Paris, and that of 1872-73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by Bülow. After Bülow resigned this position (in the fall of 1885) Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wem die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sänger," one act,

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was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Haussegger in his *Life of Ritter* states that Strauss asked Ritter to write this poem (p. 87).

Ritter influenced Strauss mightily. Strauss said of him to a reporter of the *Musical Times* (London):—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892-93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation was only partially sketched, but the poem was completed; orchestral: "Seraphische Phantasie"; " Erotische Legende," composed in 1890-91, with use of former material; "Olaf's Hochzeitssreigen," composed in 1891-92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. "Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, March 2, 1907. A *Life of Ritter* by Sigismund von Haussegger was published at Berlin in 1908.

THE YEAR'S AT THE SPRING

And now that you have cast aside your penitential garb, examine yourself critically and see if you are satisfied with what your mirror shows you. Does it show tired and flabby muscles of chin and throat—lifeless, colorless skin? Let me be the Good Fairy and let the magic of my fingers bring forth new beauty.

Mme. HOMER

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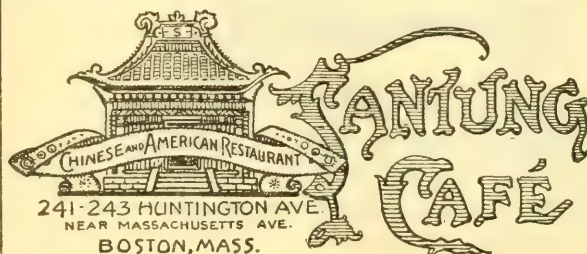
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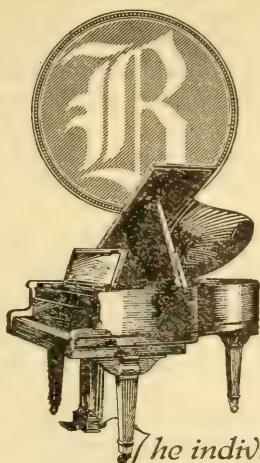


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of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing analysts.

OVERTURE TO "TANNHÄUSER" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterlof, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The *New York Evening Post* said that part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The first performance in Boston was at the Boston Theatre, January 20, 1871. Mme. Lichtmay, Elisabeth; Mme. Roemar, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; Franosch, the Landgrave. The first act was performed in the Boston Theatre by Leonard Grover's Company, October 25, 1864. The chief singers were Mmes. Frederici



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and Canissa; Messrs. Himmer, Steinecke, Graff, Habelmann, Urchs, Haimer, Vierech. Carl Anschutz conducted.

The first performance of the overture in Boston was October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from the opera was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the King of Hanover."

The overture, scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings, begins with a slow introduction, *Andante maestoso*, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, *Allegro*, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for vio-

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lins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the violoncellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir tone Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

WORKS PERFORMED AT THE SYMPHONY CONCERTS DURING THE SEASON OF 1920-1921.

Works marked with a double asterisk were performed for the first time in Boston.
Works marked with an asterisk were performed for the first time at these concerts.
Works marked with a dagger were performed for the first time anywhere.
Artists marked with an asterisk appeared at these concerts for the first time.
Artists marked with a double asterisk appeared for the first time in Boston.
Artists marked with a dagger are members of the Boston Symphony Orchestra.

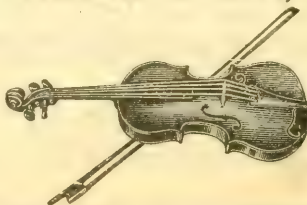
	PAGE
BALAKIREFF: "Islamey," Oriental Fantasy (orchestrated by Alfredo Casella),** December 17, 1920	494
BAX: "In the Faery Hills," symphonic poem,** December 17, 1920	464
BEETHOVEN: Symphony No. 1, C major, Op. 21, January 21, 1921	711
Symphony No. 6, F major, "Pastoral," Op. 68, March 25, 1921	1159
Symphony No. 8, F major, Op. 93, October 8, 1920	7
Overture to "Leonore" No. 3, Op. 72, October 29, 1920	199
Overture, "Dedication of the House," Op. 124, December 17, 1920	455
Concerto, C minor, No. 3, for pianoforte and orchestra, Op. 37 (MISCHA LEVITZKI), February 11, 1921	878
Concerto, G major, No. 4, for pianoforte and orchestra (ARTHUR RUBINSTEIN*), April 1, 1921	1234

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BERLIOZ: Overture, "Benvenuto Cellini," Op. 23, October 15, 1920	100
"Romeo Alone: Grand Fête at the Capulets" from "Romeo and Juliet," March 11, 1921	1134
BINGHAM: Passacaglia for orchestra, † January 21, 1921	728
BLOCH: Two Poems: "Winter," "Spring," ** April 29, 1921	1490
BRAMHMS: Symphony, D major, No. 2, Op. 73, February 25, 1921	1006
Symphony, E minor, No. 4, Op. 98, November 12, 1920	263
Concerto for pianoforte, No. 1, D minor, Op. 15 (HAROLD BAUER), October 15, 1920	87
Concerto for violin, D major, Op. 77 (RICHARD BURGINT), December 17, 1920	486
BRUCH: Concerto for violin, No. 1, G minor, Op. 26 (ISOLDE MENGES**), January 14, 1921	668
CARPENTER: Suite from the Ballet "The Birthday of the Infanta," ** February 25, 1921	967
CHABRIER: Overture to "Gwendoline," February 18, 1921	942
CHADWICK: Dramatic Overture, "Melpomene," April 1, 1921	1260
CHARPENTIER: "Depuis le jour" from "Louise" (HILDA LASHANSKA**), January 28, 1921	806
DEBUSSY: "La Mer," Trois Esquisses Symphoniques, January 14, 1921	677
DELIUS: A Dance Rhapsody, December 23, 1920	562
DUKAS: "The Sorcerer's Apprentice," April 22, 1921	1454
DVORÁK: Symphony No. 2, D minor, Op. 70, January 28, 1921	775
ENESCO: Symphony, E-flat major, Op. 13, October 15, 1920	71
Roumanian Rhapsody, A major, Op. 11, No. 1, November 19, 1920	367
FOOTE: Suite, E major, for string orchestra, Op. 63, April 8, 1921	1316
FRANCK: Prelude, Chorale, and Fugue (orchestrated by Gabriel Pierné), ** October 8, 1920	34
"Les Djinns," symphonic poem for piano (E. ROBERT SCHMITZ) and orchestra (after Victor Hugo), * January 21, 1921	734
Symphony, D minor, April 29, 1921	1479
GILBERT: Indian Sketches, † March 4, 1921	1072
GRIFFES: "The Pleasure Dome of Kubla Khan" (after Coleridge), December 31, 1920	598

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HAYDN: Symphony in G major, "Military" (B. & H. No. 11), January 14, 1921	650
Concerto, D major, for violoncello (JEAN BEDETTI†), March 11, 1921	1116
HILL: Poem for orchestra, "The Fall of the House of Usher" (after Poe),† October 29, 1920	208
D'INDY: "La Queste de Dieu," descriptive symphony from "Légende de Saint-Christophe," Act II,** December 23, 1920	550
KALINNIKOFF: Symphony No. 1, G minor,** April 1, 1921	1223
LALO: Overture to "Le Roi d'Ys," December 31, 1920	610
LEKEU: Symphonic Fantasia on Two Folk-songs of Anjou,** Oc- tober 8, 1920	22
LISZT: "Tasso: Lamento e Trionfo," Symphonic Poem No. 2, October 8, 1920	41
"Orpheus," Symphonic Poem No. 4, March 11, 1921	1118
LOEFFLER: Poem, "La Bonne Chanson" (after Verlaine), March 25, 1921	1176
MALIPIERO: "Impressioni dal Vero," Suite No. 1,** December 23, 1920	556
MASON, D. G.: "Russians," five songs for baritone (REINALD WERRENATH*) and orchestra, Op. 18,** November 19, 1920	340
MASON, S.: Rhapsody on a Persian Air for orchestra with piano- forte obbligato† (STUART MASON,* pianist), April 22, 1921	1432
MENDELSSOHN: Symphony No. 3, A minor, "Scotch," Op. 56, March 4, 1920	1031
Octette for Strings, E-flat major, Op. 20, November 26, 1920	391
MILHAUD: Orchestral Suite No. 2,** April 22, 1921	1437
MOZART: Symphony, C major (K. No. 425), November 19, 1920	327
·Symphony, C major, "Jupiter," April 22, 1921	1415
Overture to "Don Giovanni," December 23, 1920	519
Overture to "Die Entführung aus dem Serail," March 4, 1921	1053
·Concerto for two pianofortes, E-flat major (K. 365) (GUY MAIER* and LEE PATTISON*), December 23, 1920	540
Concerto in E-flat major for violin* (JACQUES THIBAUD), February 18, 1921	928
Air of Pamina* from "The Magic Flute" (HULDA LA- SHANSKA**), January 28, 1921 (sung in Italian)	802
"Deh vieni non tardar" from "Le Nozze di Figaro" (ALICE NIELSEN*), March 4, 1921	1063

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"Batti, batti" from "Don Giovanni" (ALICE NIELSEN*), March 4, 1921	1068
RAVEL: "Le Tombeau de Couperin," suite for orchestra,** No- vember 19, 1920	348
Valses Nobles et Sentimentales,** March 11, 1921	1127
RESPIGI: "Fontane di Roma," symphonic poem,** November 12, 1920; November 26, 1920	286, 398
ROGER-DUCASSE: Suite Française, D major, January 21, 1921	748
ROPARTZ: Divertissement for orchestra,** October 22, 1920	154
SAINT-SAËNS: Concerto No. 2, G minor, for pianoforte, Op. 22 (PERCY GRAINGER), December 31, 1920	604
Concerto for violoncello, A minor, No. 1, Op. 33 (ALWIN SCHROEDER†), April 8, 1921	1322
SCHUBERT: "Tragic" Symphony, No. 4, C minor,** April 8, 1921	1287
Overture in the Italian Style, C major, Op. 170	647
SCHUMANN: Symphony No. 2, C major, Op. 61, February 11, 1921	839
Symphony No. 4, D minor, Op. 120, October 29, 1920	231
Concerto in A minor for piano and orchestra, Op. 54 (BENNO MOISEWITSCH*), February 25, 1921	988
SCOTT: Two Passacaglias,** January 28, 1921	782
SCRIABIN: "Le Poème d'Extase," Op. 54, October 22, 1920	167
SHEPHERD: Fantasy for piano (HEINRICH GEBHARD) and orches- tra,* April 15, 1921	1374
SIBELIUS: Symphony No. 1, E minor, Op. 39, October 22, 1920	135
STRAUSS: "Tod und Verklärung" ("Death and Transfiguration"), tone poem (after Lenau), April 29, 1921	1496
"Till Eulenspiegel's Merry Pranks," Op. 28, November 12, 1920	292
Orchestral Suite from "Der Bürger als Edelmann,"** opera based on Molière's "Le Bourgeois Gentilhomme," Feb- ruary 11, 1921	850
STRAVINSKY: Orchestral Suite from the Ballet "Pétrouchka,"** November 26, 1920	412
STRUBE: Four Preludes for orchestra,† November 12, 1920	280
TSCHAIKOWSKY: "Manfred" Symphony (after Byron), Op. 58, December 31, 1920	583
"Romeo and Juliet," overture-fantasia (after Shakespeare), April 15, 1921	1384
VASSILENKO: Epic Poem for orchestra, Op. 4,** April 8, 1921	1331
WAGNER: Prelude and Love Death from "Tristan and Isolde," October 29, 1920	000
Transformation Music and Closing Scene from Act I. of "Par- sifal,"** March 25, 1921	1186

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Overture to "Tannhäuser," April 29, 1921	1504
A Faust Overture, January 28, 1921.	809
WEBER: Overture to "Euryanthe," March 11, 1921.	1095
WILLIAMS: A London Symphony,** February 18, 1921; April 15, 1921	903,1351

SUMMARY.

The following composers were represented at these concerts for the first time: Bax, Bingham, Kalinnikoff, Lekeu, Mason, D.G., Mason, S., Milhaud, Respighi, Scott, Shepherd, Vassilenko, Williams.

BALAKIREFF	1	LOEFFLER	1
BAX	1	MALPIERO	1
BEETHOVEN	7	MASON, D. G.	1
BERLIOZ	2	MASON, S.	1
BINGHAM	1	MENDELSSOHN	2
BLOCH	1	MILHAUD	1
BRAHMS	4	MOZART	9
BRUCH	1	RAVEL	2
CARPENTER	1	RESPIGHI	2*
CHABRIER	1	ROGER-DUCASSE	1
CHADWICK	1	ROPARTZ	1
CHARPENTIER	1	SAINT-SAËNS.	2
DEBUSSY	1	SCHUBERT	2
DELIUS	1	SCHUMANN	3
DUKAS	1	SCOTT	1
DVORÁK	1	SCRIABIN	1
ENESCO	2	SHEPHERD	1
FOOTE	1	SIBELIUS	1
FRANCK	3	STRAUSS	3
GILBERT	1	STRAVINSKY	1
GRIFFES	1	STRUBE	1
HAYDN	2	TSCHAIKOWSKY	2
HILL	1	VASSILENKO	1
D'INDY	1	WAGNER	4
KALINNIKOFF	1	WEBER	1
LALO	1	WILLIAMS	2†
LEKEU	1		
LISZT	2		91

* Respighi's "Fountains of Rome" was played twice.
† Vaughan Williams's "London Symphony" was played twice.

ORCHESTRAL COMPOSITIONS PERFORMED FOR THE FIRST TIME.

BINGHAM: Passacaglia for orchestra, January 21, 1921.	
GILBERT: Indian Sketches, March 4, 1921.	
HILL: Poem: "The Fall of the House of Usher" (after Poe), October 29, 1920.	
MASON, STUART: Rhapsody on a Persian Air, April 22, 1921.	
STRUBE: Four Preludes, November 12, 1920	5

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- BAX: "In the Faery Hills," symphonic poem, December 17, 1920.
MALIPIERO: "Impressioni dal Vero," Suite No. 1, December 23, 1920.
MILHAUD: Suite No. 2, April 22, 1921.
RAVEL: "Le Tombeau de Couperin," November 19, 1920.
ROPARTZ: Divertissement, October 22, 1920.
STRAUSS: Suite from "Der Bürger als Edelmann," February 11, 1921 6

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SYMPHONIES, SYMPHONIC POEMS, ETC.

- BALAKIREFF: "Islamey" (orchestrated by Casella), December 17, 1920.
BLOCH: "Hiver" and "Printemps," April 29, 1921.
CARPENTER: Suite from the Ballet "The Birthday of the Infanta," February 25, 1921.
FRANCK: Prelude, Chorale, and Fugue (orchestrated by Pierné), October 8, 1920.
D'INDY: "La Queste de Dieu" from "La Légende de Saint-Christophe," December 23, 1920.
KALINNIKOFF: Symphony No. 1, G minor, April 1, 1921.
LEKEU: Symphonic Fantasia on Two Folk-songs of Anjou, October 8, 1920.
RAVEL: Valses Nobles et Sentimentales, March 11, 1921.
RESPIGHI: "Fontane di Roma," November 12, 1920.
SCHUBERT: "Tragic" Symphony, No. 4, C minor (as a whole), April 8, 1921.
SCOTT: Two Passacaglias, January 28, 1921.
VASSILENKO: Epic Poem, April 8, 1921.
WILLIAMS: A London Symphony, February 18, 1921 13

SONGS.

- MASON, D. G.: "Russians," Op. 18 (REINALD WERRENATH, baritone), November 19, 1920 1

* Had Vassilenko's "Epic Poem" been played in the United States before April 8, 1921?

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FRANCK: "Les Djinns" (after Hugo), (E. ROBERT SCHMITZ, pianist), January 21, 1921.	
MOZART: Pamina's Air from "The Magic Flute" (HULDA LASHANSKA**) January 28, 1921.	
SHEPHERD: Fantasy for pianoforte and orchestra (HEINRICH GEBHARD, pianist), April 15, 1921.	
STRAVINSKY: Orchestral Suite from "Petrouchka," November 26, 1920.	
WAGNER: Transformation Music and Closing Scene, Act. I, "Parsifal," March 25, 1921	5

THE FOLLOWING ARTISTS HAVE APPEARED THIS SEASON.

	PAGE
BAUER, HAROLD: October 15, 1920, Brahms, Concerto for pianoforte, No. 1, D minor, Op. 15. Sketch	82
BEDETTI, JEAN†: March 11, 1921, Haydn, Concerto, D major, for violoncello. Sketch	1114
BURGIN, RICHARD†: December 17, 1920, Brahms, Concerto for violin, Op. 77. Sketch	484
GEBHARD, HEINRICH: April 15, 1921, Shepherd, Fantasy for pianoforte and orchestra.* Sketch	1373
GRAINGER, PERCY: December 31, 1920, Saint-Saëns, Concerto No. 2, for pianoforte, G minor, Op. 22	581
LASHANSKA, HULDA**: January 28, 1921, Pamina's Air* from "The Magic Flute" (in Italian) and "Depuis le jour" from "Louise." Sketch	802
LEVITZKI, MISCHA: February 11, 1921, Beethoven, Concerto No. 3, for pianoforte, C minor, Op. 37. Sketch	876
MAIER, GUY*: December 23, 1920, with Lee Pattison,* Mozart, Concerto, E-flat, for two pianofortes (K. 365)	517
MENGES, ISOLDE**: January 14, 1921, Bruch, Concerto No. 1, G minor, for violin, Op. 26. Sketch	666
MOISEIWITSCH, BENNO*: February 25, 1921, Schumann, Concerto, A minor, for pianoforte, Op. 54. Sketch	982
NIELSEN, ALICE*: March 4, 1921, Mozart: "Deh vieni non tardar" from "Le Nozze di Figaro," and "Batti, batti" from "Don Giovanni." Sketch	1060
PATTISON, LEE*: December 23, 1920, with Guy Maier,* Mozart, Concerto, E-flat, for two pianofortes (K. 365)	517
RUBINSTEIN, ARTHUR*: April 1, 1921, Beethoven, Concerto for pianoforte, G major, No. 4, Op. 58. Sketch	1232
SCHROEDER, ALWIN†: April 8, 1921, Saint-Saëns, Concerto for violoncello, A minor, Op. 33. Sketch	1322
THIBAUD, JACQUES: February 18, 1921, Mozart, Concerto for violin, E-flat major.* Sketch	924
WERRENATH, REINALD*: November 19, 1920, D. G. Mason, "Russians," five songs for baritone and orchestra, Op. 18.** Sketch	336



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	16

ENTR'ACTES AND EXCURSIONS.

	PAGE
CASELLA, ALFREDO: Reasons why a "Futurist" may admire Rossini	936
COATES, ALBERT: The London Symphony	904
<i>Daily Telegraph</i> (London): German Music and its Future	1255
EVANS, EDWIN: Arnold Bax	470
GAUTIER, THÉOPHILE: Berlioz's "Benvenuto Cellini"	113
HALE, PHILIP: Auernhammer Family, The	544
Beethoven as Pianist	1246
Berlioz's "Benvenuto Cellini"	105
Caradori-Allan	218
Chaconne and Passacaglia	782
"Cockaigne," Overture of Elgar's	1364
Color and Tonalities	274
"Cymbeline" and "Euryanthe," The Story of	1102
"Don Giovanni," Story of the Overture	519
Forlane, The	350
Haydn in England	658
Is, Legend of	615
Jinn, The	745
Melpomene	1263
Mendelssohn and Scotland	1044
Menuet and Courante	866
Schubert, Man and Composer	1298
Schubert, His Compositions performed at Boston Symphony Orchestra Concerts	1309
Till Eulenspiegel	302
Verlaine and "La Bonne Chanson"	1180
Wilde's "Birthday of the Infanta"	972
INDY, VINCENT D': Beethoven and Nature	1164

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LEONARD, BAIRD: At the Concert.....	1002
MAHON, FATHER M. P.: The Sidhe.....	480
MONTAGU-NATHAN: "Pétrouchka".....	414
NEWMARCH, ROSA: Finland and Sibelius.....	146
<i>Times</i> (London): Dummy Audiences.....	996
Modern Tendencies in Music.....	1326
Symphonies and Singers.....	1381
Women Composers.....	164
VERLAINE, PAUL: Mathilde, his Sweetheart.....	1181
Sonnet "Parsifal".....	1202
WALKLEY, A. B.: The Russian Ballet: Sir Roger's Visit.....	404
Light Entertainment: Blocks and Razors, 1449.....	1449
WOODBERRY, G. E.: Poe's "Fall of the House of Usher".....	208

INDEX TO SUNDRY REFERENCES AND FOOTNOTES.

- BIOGRAPHICAL (MEN): Alfonso of Ferrara, 51; Allan, —, 218; André, J. A., 932, Arnold, F., 1054; Aubert, L., 1128; Aurnhammer, 544. Balakireff, 1391, 1397; Balducci, G. 102; Bathyllus, 354; Beethoven, N. J., 7; Blagrove, H. G., 215; Blaramberg, P. I., 1223; Blau, E., 614; Brignoli, P., 676; Buridan, 617; Bussani, 1064; Butterworth, G. S. K., 914; Bynner, W., 340. Casella, A., 499; Chacon, Admiral, 786; Chamberlain, H. S., 1194; Choiseul, Duc de, 352; Clement VII., 103. Da Ponte, L., 1063; Ducrot, Marshal, 350; Dumba, N., 1296; Dussek, J. L., 654. Eulenspiegel, 304. Fischer, L., 654; Fisher, J. A., 1066; Franzl, —, 930. Garcia, M., 528, 1071; Grimm, C. P. L., 1125; Grimm, J. O., 90. Heller, R., 1240; Hollmann, J., 1324. Ilyinsky, A. A., 1223. Joseph II., 1416. Kraft, A., 1116; Kraft, N., 1117; Krebs, K. A., 88. Loeb, J. L., 1114. Maelzel, 10; Magnard, A., 1437; Manoury, A. T., 612; Marbach, G. O., 812; Menges, G., 666; Mollenhauer, E., 237. Naegeli, H. G., 1426. Otten, G. D., 840. Palmer, R. (see Heller); Pauer, M., 852; Pécourt, G. L., 352; Pylades, 354. Ribas, A. L. de, 1174; Rietz, E., 391; Rietz, J., 391; Rigaud, 358; Rimbaud, A., 1180, 1184; Ritter, A., 1501; Roesch, F., 1408. Saal, I., 712; Salomon, J. P., 660; Siloti, A., 498; Sivry, C. de, 1181; Steinberg, M., 423; Sterkel, J. F. X., 1248; Stravinsky, F. I., 423; Suessmayer, 933; Suter, H., 563. Tasso, 51; Thibaud, H. B., 924; Thibaud, J. C., 924; Tolbecque, A., 1322. Van Marlant, 304; Vaucorbeil, A. E., 612; Verlaine, G., 1186; Verlaine, P., 1180; Viotti, J. B., 654. Werrenrath, G., 336; Wranitzky, P., 714.
- BIOGRAPHICAL (WOMEN): Artôt, D., 1260; Aurnhammer, J., 544. Campi, A., 1159; Chezy, H. von, 1096; Gottlieb, A., 804, 1063. Kilitzky, J., 1160; Krebs, M., 88. Lalo, Mme., 612; Laschi, —, 1064; Leonora d'Este, 54. Margaret of Burgundy, 617; Mauté, M., 1180; Milder, P. A., 1159; Mozart, M. A., 544.



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Ninon, 352; Nordica, L., 656. Obermeyer, T. (N. J. Beethoven's wife), 8. Parke, M. H., 652. Saal, —, 712; Schanzer, M., 98; Schumann, M., 231; Smithson, H., 1138. Teyber, E., 1054; Teyber, T., 1054. Vaucorbeil, Mme., 612; Vernier-Fischer, 654; Verlaine, Mme. (see Mauté). Wagner, E., 1194; Wagner, J. R., 812.

MUSICAL AND POETICAL FORMS: Canon Cancrizans, 1432; Chaconne, 782 *et seq.* Fugue, Mozart's ("Jupiter" sym.), 1430. Minuet, 354 *et seq.*, 866; motus contrarius, 1432; motus rectus, 1432. Passacaglia, 730, 782; prose, 1484. Sequence, 1484; symphony, a loose term, 1424.

DANCES: Aimable Vainqueur, 352. Balletto, 350; Basque dances, 792; Bourgogne, 352; Bourrée d' Achille, 352; Brando, 350; Branle, 871. Canary à deux, 352; Chaconne, 782; Contredanse, 352; Conty, 352; Courante, 870. Dancing in Vienna, 1418. Edate, 792. Fandango, 792; forlane, 350. Galliard, 871. Mariée, La., 352; minuet, 354, 866; mutchico, 792. Passacaglia, 730, 782. Rigaudon, 352, 358. Sarabande, 792; Savoye, La, 352. Tarantella, 350; trépak, 1394. Vienna, dancing in, 1418; volte, 871.

INSTRUMENTS: Bagpipes, 1046, 1048. Drum in "Entführung aus dem Serail," 1060. Fouet, 1437. Heckelclarind, 563; heckelphone, 563; heckelphone piccolo, 563. Jingles, 914. Kantele, 146. Oboe, bass, 562; oboe d' amore, 748. Tárogató, 563.

SONGS, HYMNS, ETC.: Abeille, 604; Ah, Perfido, 1159; Allmacht, 1314; Am Meere, 1302, 1314; Amour de Moy, 922; An die Leyer, 1314; And so I made a Villanelle, 802; An Schwager Kronos, 1314; Auf dem Kirchhofe, 270. Behold and

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see, 274. Captain's Prentice, 918; Chanson de Mai, 32; Chanson Triste, 1129; Che pur aspro, 1058; Coming up from Richmond, 916; Con vezzie, con lusinghe, 1058. David Riccio's Letztes Lied, 1032; Death and the Maiden, 1302, 1314; Dies Irae, 596, 1484; Du bist die Ruh', 1314. Erlking, 678, 1298, 1314; Esclave, L', 612. Fenêtre de la maison paternelle, 32; Ferne Geliebte, 1300; Fill a glass of golden wine, 916; Forelle, Die, 233. Greisengesang, 1314; Gruppe aus Tartarus, 1314. Hier soll ich dich denn sehen, 1058. I fear thy kisses, 914; I know that my Redeemer liveth, 276; Immer leiser wird mein Schlummer, 778; Impatience, 1314; In des Lebens Fruehlingstagen, 204; In questa tomba, 1300; In the Spring, 1314; Invitation au Voyage, 1129. J'ai du bon tabac, 106; Johnny Armstrong's Last Good-night, 1034; Junge Nonne, 1314; Kuss, Der, 456. Lauda Sion, 1484, Lied du Soir, 162; Liebesbotschaft, 1314; Life in her creaking shoes, 916; Lindenbaum, 1314; Love blows as the wind, 916; Loveliest of Trees, 914. Manoir, Le, 162; Mein Ruh' ist hin, 810; Minuet d' Exaudet, 357, 869; Mi parche un lungo secolo, 1042; My mother bids me bind my hair, 662; Mystical Songs, Five, 920. Neugierige, Der, 1314; Nocturne, 32. Oh, I will make you brooches, 914; On Board a 98, 918; On Christmas Night, 916; On the Water, 1302; On Wenlock Edge, 920. Pastorale, 433; Pavots, Les, 34. Rastlose Liebe, 1314; Ravel's songs, A list of, 362; Reiselielied, 233; Requiescat, 914; Rêve sur le sable, 162; Roadside Fire, 922; Rondo, 32. Salut à la France, 1042; Schéhérazade, 360; "Shropshire Lad," From the, 914; Silent Noon, 922; Solche hergelauf'ne Laffen, 1058; Song of the dew, 433; Sorrow, 802; Stormy Petrel, 1174; Suleika's Second Song, 1314; Sweet Lavender, 908. Ta, ta, ta, lieber Maelzel, 12; Tremate, empi, tremate, 10; Trout, The, 1302; Two Grenadiers, The, 232. Veilchen, Das, 233, 1300; Veni, Sancte Spiritus, 1484; Victimæ Paschali, 1484; Vieni Amore, 1250. Wanderer, The, 1314; We get up in the morn, 916; Wehen mir Luefte Ruh', 1100; When the Flowers of Hope are Fading, 1174; Willow Wood, 918; Winter Journey, 1306; Wohin? 1314. Ye Mariners of England, 377; Young Nun, The, 760, 770, 1314.

LEGENDS, ETC.: Christopher, Saint, 550. Eire, 464. Iram, City of, 627; Is, City of, 614. Jinn, The, 745. Melpomene, 1263. Oisín, 468; Orpheus, 1122. Sidhe, The, 464 *et seq.*, 480; Till Eulenspiegel, 294, 304; Tuatha De Danaan, 482. Vainomöinen, 146.



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- B. Barbares, Les, 608; Barbarine, 29; Batte, La, 162; Barber of Seville, 221, 648, 656, 1062; Bastien u. Bastienne, 493; Bataille d'Amour, 612; Beherrscher d. Geister, 1108; Bellérophon, 354; Belmonte u. Costanze, 1053; Benvenuto Cellini, 100, 115; Bérénice, 1437; Between Dusk and Dawn, 476; Birthday of the Infanta, 967, 1077; Bœuf sur le Toit, 1444; Bohème, La, 1061; Bourgeois Gentilhomme, 850; Boutique Fantasque, 290; Brant v. Messina, 1394; Burbero di buon cuore, 1064; Burgonde, La, 563; Burgraves, Les, 20.
- C. Cabinet, The, 1066; Cadmus et Hermione, 352; Canossa, 560; Captive, The, 284; Carmen, 1062; Cendrillon, 212; Chansons Arabes, 290; Chant du Rossignol, 428; Children's Tales, 478; Choephori, 1442; Cinderella, 221; Ciro in Babilonia, 647; Clemenza di Tito, 933; Cloche Engloutie, 360; Conquerors, The, 1193; Contes d'Hoffman, 212; Coriolanus, 608; Corsican Bride, The, 237; Cosa rara, 1064; Così fan tutte, 1415; Couronnement de la Muse, 1367; Cymbeline, 1095, 1104.
- D. Dance in Plage Congo, 1079; Dame Blanche, 594; Daphnis, 1331; Daphnis et Chloé, 360; David, 433; David Rizzio, 1031; De Chrysocale, 1181; Deux Journées, 1174; Diable Couturier, 158; Don Giovanni, 17, 212, 214, 232, 519, 716, 776, 1011, 1062, 1068; Don Pasquale, 1061.
- E. Egmont, 1168; Elektra, 424, 850, 1258; Elisir d' Amore, 972; Enfant Prodigue, 1062; Entführung aus dem Serail, 490, 530, 1053; Eugene Oniegin, 224; Eulenspiegel, 302 (see Till); Euryanthe, 87, 840, 1095.
- F. Famille et Patrie, 158; Faniska, 606; Fantasia Indiana, 290; Faule Hans, 1501; Faust, 30, 237, 361, 676, 776, 810, 1061; Favorita, La, 612; Festspiel (Meisl's)

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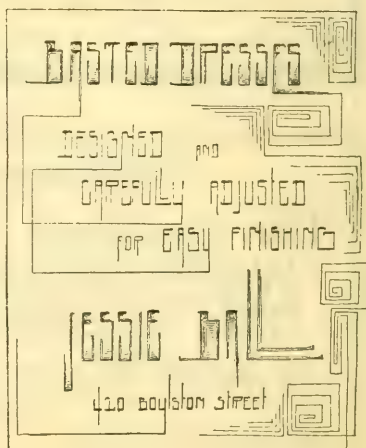
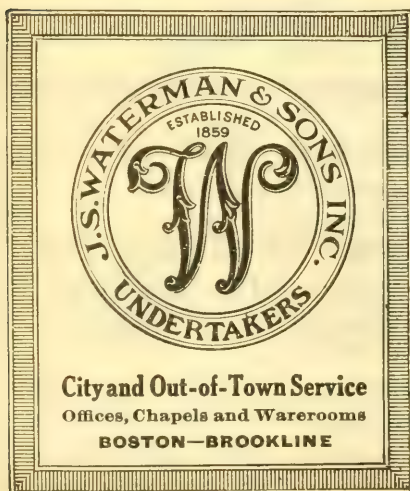
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- G. Giaconda, 354, 972; Goettin der Vernunft, 270; Good Humored Ladies, 429; Gottfried der Saenger, 1501; Guercœur, 1437; Guillaume Tell, 101; Guntram, 1502; Gwendoline, 942, 1129.
- H. Hamlet, 30, 40; Hérodiade, 212; Heure Espagnole, L', 360; Histoire du Soldat, 432; Homme et son desir, 1442; Hugh the Drover, 920; Huguenots, Les, 101.
- I. Idomeneo, 530; Inganno Felice, 647; Iphigénie en Aulide, 794; Iphigénie en Tauride, 340, 1159; Isis, 354; Issé, 788; Istar, 1129; Italiana in Algeri, 647; Izevl, 40.
- J. Jewels of Madonna, 212, 214; Jolicœur, 1181; Juggler, The, 1223; Jungfrau d. Orleans, 284.
- K. Kairn of Koridwen, 602; Kenilworth, 778; King and Charcoal Burner, 775; King Lear, 676; Kitej, 418; Kitty Darlin', 1062; Koenigskinder, 212; Král a uhliř, 775.
- L. Legend of the Invisible City of Kitezh, 418, 1331; Legend of Joseph, 1258; Légende de Saint Christophe, 550; Leonora, 200; Léonore, 199; Little King, 340; Lohengrin, 212, 336, 778; Louise, 212, 806, 1637; Love in a Village, 221; Lucia di Lammermoor, 232; Lucrezia Borgia, 676.
- M. Madama Butterfly, 1061; Magdeleine, 1192; Magic Flute, 656, 802, 1063; Ma Mère l'Oye, 360; Manon, 212; Marguerite d'Ecosse, 158; Maria of Burgundy, 1223; Maria Vittoria, 290; Marie Magdeleine, 1192; Martha, 1062; Masaniello, 1174; Mefistofele, 1062; Meistersinger, Die, 212, 558, 778, 1260; Merry Widow, The, 938; Midas, 423, Midsummer Night's Dream, 1044; Mikado, 1060.
- N. Namouna, 612; Natoma, 212; Nebuchadnezzar, 1331; Nero, 1042; New World, 340; Nibelungen Ring, 1196; Noces Villageoises, 429; Norma, 1174; Nothing-Doing Bar, 1444; Nozze di Figaro, 526, 804, 1061, 1063.
- O. Oberon, 328, 1110; Œdipus Coloneus, 270; Œdipus Rex, 1223; Oiseau de Feu, 424; Orpheus, 755; Otello, 648.
- P. Pageant of Cape Cod, 346; Pagliacci, 212, 338, 1062; Papillons, 303; Paris Anniversary, 922; Parsifal, 424, 1170, 1186; Paysages de Bretagne, 158; Pays, Le, 158; Pêcheur d'Islande, 158; Pelléas et Mélisande, 424; Péri, La, 1127; Persée, 354; Pétrouchka, 408, 412; Philoctetes, 1223; Pirrica, La, 290; Pittore Paragino, 1066; Preciosa, 1110; Protée, 1438; Princesse Lontaine, 40; Pulcinella, 429.



- R. Ramuntcho, 40; Ranz des Vaches, 212; Re Enzo, 290; Renard, 429; Retour de l'Enfant Prodigue, 1442; Rheingold, 856, 1168; Rhinocéros et son enfant, 1181; Riders to the Sea, 1077; Rienzi, 809; Rigoletto, 1061, 1062; Robert le Diable, 101, 110, 113; Robin Hood, 1060; Roi d'Ys, 610; Romeo et Juliette, 1062; Rosamunde, 1095, 1310, 1311; Rosenkavalier, 850, 1258; Rosière de Salency, 357; Rossignol, Le, 424, 426; Ruins of Athens, 455; Ruslan and Ludmilla, 1394.
- S. Sacre du Printemps, 420, 425, 560; Sacrifice, The, 1062; Salome, 563; Samaritaine, La, 40; Schéhérazade, 410; Schojo, 602; Segreto di Susanna, 1062; Serenade, The 1060; Semirama, 290; Serse, 422; Sieben Raben, 1112; Siège de Corinthe, 110; Siege of Rochelle, 221; Siegfried, 181, 1170, 1196; Singing Girl, The, 1061; Slave Girl, The, 478; Sold Bride, The, 286; Soliman II., 933; Song of Solomon, 179; Sommambula, 221, 967; Sosarme, 336; Spectre de la Rose, 303.
- T. Tancredi, 647, 648; Tannhaeuser, 181, 371, 540, 676. 1504; Testa riscaldada, 864; Thamar, 303, 617; Thésée, 354; Tiefland, 212. Tiger, 340. Till Eulenspiegel, 302. Titus, 87. Tour de Nesle, 616; Tous Gentilhommes, 1181; Tragédie de Salomé, 1129; Traviata, La, 1062; Trip to Japan, 179; Tristan u. Isolde, 538, 563, 778, 1004, 1193, 1194, 1196; Trovatore, Il, 676; Trovans, Les, 422; Truth about the Russian Dancers, The, 476; Tsar Boris, 1224; Tsar Feodor, 1223; Tushinsky, 1223.
- U. Unfaithful Zerbinetta, The, 850; Union de l'Amour et des Arts, 792.
- V. Vanthis, 40; Versunkene Glocke, 360; Voivoyde, 1223.
- W. Walkuere, 371; Wartime Wedding, 1060; Wasps, The, 920; Watersprite. The, 1223; Wem die Krone, 1501; Wildfang, Der, 933; William Tell, 840.
- X. Xerse, 450; Xerxes in Abydos, 462.
- Y. Yolande, 1437. Yvan de Russie, 1078; Yvan le Terrible, 1078.
- Z. Zauberloete, 234.

CRITICAL AND LITERARY:—

- A. Abell, A. M., Strauss's Buerger als Edelmann, 850. *Allgemeine Mus. Zt.*, Beethoven, Sym. No. 1, 712; Sym. No. 8, 10; Pf. Con. No. 3, 882; Mendelssohn, Octet, 394. Altschuler, M., Scriabin, 168. Ambros, Mendelssohn, Scotch Sym., 1050. Andersen, H. C., The Nightingale, 424. Ansermat, E., Stravinsky, 435. Apollodorus, The Muses, 1263.
- Aphorp, W. F., Beethoven, Dedication of House Ov., 456; Lenore Ov. No. 3, 202. Berlioz, his instrumentation, 104. Franck, Sym., 1486. Haydn, Military Sym., 656. Liszt, Orpheus, 1125. Mozart, Sym. (K. 425), 332; "Jupiter" Sym., 1430. Schumann, Sym. No. 2, 846. Strauss, Till Eulenspiegel, 292. Translation of Ritter's poem to Tod u. Verklarung, 1498.
- Auber, Don Giovanni Ov., 534.
- B. Bacha, E., Till Eulenspiegel, 304. Baker, T., tr. of Infelice, 216. Balakireff, Tschaikowsky's Manfred, 583; Romeo and Juliet, 1388. Barbier, A., Berlioz, Romeo and Juliet, 1139. Barry, C. A., tr. of Klatte's Analysis of Till Eulenspiegel, 295. Becker, R. Schumann's Sym. No. 4, 234. Beethoven, his Sym.

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- C. Cabanes, Dr., Tasso's madness, 51. Calvocoressi, Stravinsky, 435. Cervantes, Chaconne, 792, 794. Chabrier, his Gwendoline, 943. Chamberlain, H. S., Parsifal, 1194. Chapman, H. G., tr. of Eugene Oniegin, 226. *Chesterian*, Chant du Rossignol, 428; Stravinsky, 435. Chezy, H. von, Dramatic Works, 1095 *et seq.* Chorley, H. F., Benvenuto Cellini in London, 111; Caradori-Allan, 221; Rizzio and bagpipes, 1046. Chrétien de Troyes, Parsifal, 1196. Closson, E., Lekeu, 29. Coates, A., London Sym., 904, 1351. Coleridge, Kubla Khan, 598; Three Graves, 1036. Collier, J., Rizzio and Mary, 1031. Colombani, Beethoven, Sym. No. 1, 720. Compan, Chaconne, 788; Rigaudon, 358. Corder, H. L. and F., tr. of Parsifal, 1188. Cornell, J. H., tr. Ambros, 1052. Cornet, Ch., Ravel's Valses, 1127. *Courrier de l'Europe*, Beethoven, Sym. No. 1, 726. *Courrier Musical*, Lekeu, 29; Stravinsky, 435. Cox, J. E., Caradori-Allan, 220; C. Schumann, 994. Cromer, Cymbeline, 1104. Curtis, E. S., on the North American Indian, 1072. Czerwinski, A., Chaconne, 790, 792.
- D. Dante, quoted, 738. Debussy, Strauss's Till, 301. *Décade Philosophique*, Beethoven, Sym. No. 1, 726. Decker, T., London, 1367. Deiters, Brahms, Sym. No. 2, 1007. Deschamps, Berlioz, Romeo and Juliet, 1130. Despreaux, J. E., Chaconne, 794. Desrat, Various Dances, 350, 358, 359, 374,—Courante, 871, Minuet, 870. Destranges, E., Lekeu, 29. Doerffel, Brahms, Violin Con., 490. Dole, N. H., "Koschel," 424. Donnelly, I., Atlantis, 622. Donos, C., Verlaine, 1182. Dostoevsky, Eugene Oniegin, 224. Dresel, O., Schumann, Sym. No. 2, 848. Duprez, G., Berlioz, 109. Dvorák, his Sym. D minor, 776. Dwight, J. S., Brahms, Sym. No. 2, 1013; Schumann, Sym. No. 4, 237.

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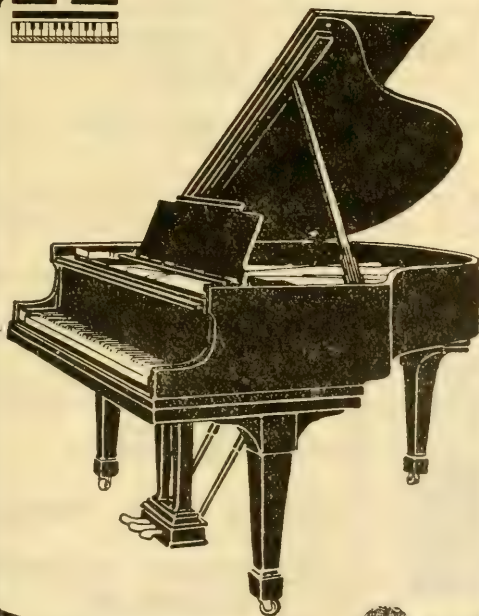
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- F. *Figaro* (Berlin), Wagner's Faust Ov., 814. Finck, H. T., Strauss's Buerger als Edelmann, 850; Parsifal, 1193. Fischer, G., Brahms, Pf. Con. No. 1, 90; Brahms and Schumann, 236. Foote, A., his Suite for Strings, 1316. France, A., Pontius Pilate, 1192. Francisque-Michel, Basque dances, 792. Frost, H. F., Schubert and Rossini, 847. Fuchs, H., Parsifal and the erotic, 1205.
- G. Gardiner, W., on Salomon, 662. *Gazette Musicale*, Wagner's Faust Ov., 812. Genast, Don Giovanni Ov., 520. Genest, opera David Rizzio, 1031. *Gentleman's Mag. and Am. Month. Review* and Poe, 208. Geoffrey, History of the Britons, 1198. Gerber, Beethoven, Con., Op. 37, 878; Mozart, 1422. Gilbert, H. F., his Indian Sketches, 1072. Glasenapp, Wagner's Columbus Ov., 814. Gleich, F., Brahms, Pf. Con. No. 1, 93. Goepf, P. H., Enesco, Sym. No. 1, 72; Kalinikoff, Sym. No. 1, 1232; Sibelius, Sym. No. 1, 142. Goethe, quotation fr. Faust, 818; Sorcerer's Apprentice, 1454; Tasso, 41. Gounod, Don Giovanni Ov., 534. Griffes, C., his Kubla Khan, 598. Grove, G., Schubert, Tragic Sym., etc., 1287, 1292, 1309. *Guide Musical*, Ravel's Waltzes, 1127.
- H. Hagen, E. von, Parsifal, 1203. Hanslick, E., Brahms, Sym. No. 2, 1008; Dvorák, Sym., 775; Hagen, E., and Parsifal, 1205. *Harvard Mus. Review*, Stravinsky, 435. Hausegger, A., Ritter, 1502. Haydn, Minuets in London, 357, 869. Hazlitt, the op. David Rizzio, 1031. Heine, Berlioz and Benvenuto Cellini, 106. Heller, S., Berlioz, Romeo and Juliet, 1139; Mendelssohn, Scotch Sym., 1040. Henley, Byron and Romantic Music, 42; French idea of love, 1308; the sea and poets, 684. Henry, L., Stravinsky, 435. Herodotus, Is, City of, 620. Herzogenberg, E. von, Brahms, Pf. Con. No. 1, 94; Sym. No. 4, 272; Violin Con., 488. Herzogenberg, H. von, Brahms, Violin Con., 489. Heywood, T., the Muses, 1265. Hill, E. B., his Fall of the House of Usher, 208; Stravinsky,



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435. Histoire de Gerard de Nevers, 1095. HOFFMANN, E. T. A., Don Giovanni, 532; Salvator Rosa, 106. HOGARTH, G., Mendelssohn and bagpipes, 1046. HOLMES, O. W., Rigadoun, 358. *Homme Libre*, 499. HOOD, T., To Melancholy, 1306. HOPKINS, A. A., Magic and R. Heller, 1240. HORACE, Ode to Melpomene, 1266. HUBERT, J., Melodic Reminiscences, 778. HUGO, V., Les Djinnns, 37, 736. Verlaine's Bonne Chanson, 1182. HULL, A. E., Scott (Cyril), 782, 798; Scriabin, 176, 179. HUNT, L., tr. of Tasso, 45.
- I. D'Indy, Vincent, Beethoven, Pastoral Sym., 1164; Franck's Djinnns, 734; piano pieces, 36; pupils, 157; Sym., 1482.
- J. Jahn, O., Mozart, Sym. (K. 425), 327. JACHNS, F. W., Euryanthe, 1108. JOACHIM, Brahms, Violin Con., 489; Bruch, Violin Con. No. 1, 670. JOHNSON, Dr., and bagpipes, 1048.
- K. Kalbeck, M., Brahms and Schumann, 236; K.'s Life of Brahms, 264; Brahms Sym. No. 2, 1007; Sym. No. 4, 272; Violin Con., 490. KALISCHER, A. C., Beethoven and Maelzel, 10; B. and Handel, 462; B.'s Quartets and Eroica Sym. with publishers, 1244. KASTNER, G., Passacaglia, 794; Sirens, 1263. KELLY, M., Dancing in Vienna, 1046; Nozze di Figaro, 1063; Storace (Ann), 1066. KIND, F., The Cid, 1095. KIRCHNER, F., Brahms, Sym. No. 2, 1006. KLATTE, W., Strauss, Till Eulenspiegel, 295. KOECHL, Mozart Sym. (K. 425), 327. KORAN, The Jinn, 745. KREHBIEL, H. E., Beethoven, tr. and ed., 1253; Da Ponte, 1063; Mozart's minuets, 357; Strauss, Till Eulenspiegel, 293; Kufferath, M., Parsifal, 1193. KULLAK, F., ed. Beethoven concertos, 1248.
- L. Laforgue, Life too daily, 1308. LAMB, Sweet security of the streets, 1366. LAMETTE, A., Roger-Ducasse, 748. LANDOR, Tasso, 56. LAPPENBERG, J. M., Till Eulenspiegel, 304. LAUBE, Johanna Wagner, 812. LAZARE, F. and L., Mo- lière's birth-house, 809. LEDEBUR, P. A. Milder, 1159. LEE, A. C., Cymbeline, 1104. LEE, S., Cymbeline, 1104. LEGENDA AUREA, St. Christopher, 550. LE- GOUVÉ, Berlioz and Smithson, 1138. LEKEN, G., his Andromede, 24; letters of, 29. *Linzer Musik-Zeitung*, Beethoven, Sym. No. 8, 7. LISZT, to Balakireff, 494; Orpheus, 1122; Tasso, 42. LITTRÉ, Courante, 871. LYSER, Don Giovanni Ov., 524.

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- N. Naegeli, Mozart's Jupiter Sym., 1426. *Neue Zeitschrift f. Mus.*, Brahms, Pf. Con. No. 1. 92. New English Dictionary, Chaconne and passacaglia, 796. Newmarch, R., tr. d'Indy's "Franck," 1479; Scriabin, 167; Sibelius, 146. Niemtschek, Mozart, Don Giovanni, 520; Sym. (K. 425), 327. Nisle, Beethoven, pianist, 1252. Nottebohm, Beethoven, Sym. No. 1, 711.
- O. Orban, M., Lekeu, 29. Ortigue, J. d', Berlioz, Benvenuto Cellini, 112. O'Sul-

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- P. Palace of Pleasure, 1104. *Paris Illustré* and O. Wilde, 974. Parville, R., Till Eulenspiegel, 303. Pimenoff-Noble, tr. Scriabin's *Poème d'Extase*, 170. Plutarch, *The Muses*, 1267. Poe, *City in the Sea*, 622; *Fall of the House of Usher*, 208. Pohl, C. F., Haydn, 'Cello Con., 1116. Poirée, E., Beethoven, *Interval of Sixth (Pastoral) Sym.*, 1168. Potter, C., Beethoven and other composers, 462. Prunières, H., Malipiero, 556. Pryce, R., *London street-cries*, 1356.
- R. Raff, *Tonalities and colors*, 298. Ravel and V. Williams, 916. Régnier, H. de, Quoted by Ravel, 1127. Reichardt, Beethoven, Sym. No. 6, 1160. Reimann, H., Beethoven, Sym. No. 1, 718. Brahms, Sym. No. 2, 1007; Sym. No. 4, 276. Rallstab, Dido, 1095. Renan, *City of Is*, 624. *Revue Musicale*, Beethoven, Sym. No. 1, 726. *Revue et Gazette Musicale*, Mendelssohn, Scotch Sym., 1040; Saint-Saëns, Pf. Con. No. 2, 606. Richardson, Pamela, quoted ("finger"), 994. Riemann, H., Brahms, Sym. No. 4 (key color), 274. Ries, Beethoven, Pf. Con. No. 3, 880. Rietz, T., bass drum in *Entführung aus dem Serail*, 1060. Ritter, A., Poem for Tod u. Verklärung, 1499. Ritter, P. H., tr. of Oscar Wilde, 974. Roedel, Kilitzky and Ah, Perfidio, 1160. Roesch, F., writings, 1498. Roncoroni, Dr., Tasso's madness, 53. Rosenfeld, P., Pétrouchka, 420; Ravel's Waltzes, 1132; Scriabin, 181; Sibelius, 135, 140; Stravinsky, 435. Runciman, J. F., Handel, 1298; Mozart in Vienna, 1420; Parsifal, 1205.
- S. Saint-Saëns, Don Giovanni Ov. 538. Sales, R. de, Stravinsky, 435. Schindler, Dedication of House Ov., 455. Schlegel, F., *Rom. Dichtung*, 1096. Schubart, C. F. D., Tone color, 278. Schubert, his letter asking for money, 1288; on Rossini, 648. Schubring, Mendelssohn's joke, 1044. Schultes, K., Till Eulenspiegel, 307. Schultz, D., Minuet, 869; Mozart's early sym., 356. Schumann, C., Brahms, Sym. No. 2, 1007; Violin Con., 487; R. Schumann's Sym. No. 4, 231, 233. Schumann, R., his Sym. No. 2, 840; Sym. No. 4, 238; Pf. Con., 983; his health, 839; Mozart's Jupiter Sym., 1426. Schuré, City of Is, 617. Schwind, M., water-colorist, 1112. Senac de Meilhan, Minuet, 866. Seré, O., Lekeu, 29, 34. Servièrès, G., Wagner's Faust Ov., 812. Seyfried, Beethoven, Pf. Con. No. 3, 882. Shedlock, J. S., Beethoven, and Clementi, 1245. Shelley, quoted, 1492. *Signale*, Brahms, Pf. Con. No. 1, 90, 92; Saint-Saëns, Pf. Con. No. 2, 606. *S. I. M.*, Stravinsky, 435. Simrock, Till Eulenspiegel, 307. Sonneck, O. G., Lekeu, 30, 34. Souvestre, E., Legend of Is, 617. Spence, J., *Muses pictured*, 1263; Orpheus, 1122. Stanford, C. V., Mozart, 332. Steigman, B. M., Translations of Wagner's operas, 1188. Stepánek, Don Giovanni Ov., 520. Stratton, Mendelssohn's joke, 1044. Strauss, R., his Ariadne, 856; Till Eulenspiegel, 294. Strube, G., his Preludes, 280. *Studien f.*

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- T. *Tablettes de Polymnie*, Beethoven, Sym. No. 1, 728; Mozart, Jupiter Sym., 1428. Tabourot, Chaconne unknown to him, 794; Courante, 870. Tallement des Reaux, Ninon, 352. Tappert, W., Parsifal, 1203. Tasso, Jerusalem, 45. Tessier, Lekeu, 29. Thackeray, Miss Wirt's "finger," 994. Thayer, A. W., Beethoven, Sym. No. 8, 8, 14; Thousand Nights and a Night, Women that killed lovers, 617. Tiersot, J., Benvenuto Cellini, 112. *Times* (London), Bourgeois Gentilhomme, 855; Pulcinella, 429. Tolbecque, A., his treatises, 1322. Tooke, W., tr. of Lucian, 1458. Tschabuschnigg, Till Eulenspiegel, 307. Tschaikowsky, his Manfred, 583; his Romeo and Juliet, 1395; his opinion of Balakireff, 1390, 1397. Tree, Beerbohm, Bourgeois Gentilhomme, 858. Turgenieff, Balakireff, 1391.
- U. Udine, J. d', Debussy's Mer, 681.
- V. Valot, S., Parsifal, 1205. Verhuelst, Schumann, 842. Verlaine, La Bonne Chanson, 1176; Parsifal Sonnet, 1202. Villemarque, Legend of Is, 617. Villon, Margaret of Burgundy, 616. Virgil, Costume of Orpheus, 1122. Von vier Kaufmaennern, 1106. Vuillermoz, Stravinsky, 435, Vuillier, G. Chaconne, 794.
- W. Wagner, Beethoven, Sym. No. 8, 16; Parsifal, 1196; his Faust Ov., 816; his

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Y. Yeats, W. B., Poems, 464, 466, 468; the Sidhe, 464.

Z. Zamminer, F., Tonalities and color, 280. Zelter, Mendelssohn's Octet, 391. *Zeitung f. die Elegante Welt*, Beethoven, Pf. Con. No. 3, 882.

COMMENT ON COMPOSERS:—

BEETHOVEN: See *All. Mus. Zeitung*, Apthorp, Berlioz, Colombani, Beethoven, *Courrier de l'Europe*, Czerny, *Décade philosophique*, Gerber, d'Indy, Kalischer, Koechel, Krehbiel, Kullak, *Linzer Mus. Zeitung*, Nisle, Nottebohm, Oulibicheff, Poirée, Potter, Reichardt, Reimann, *Revue Musicale*, Ries, Schindler, Seyfried, Shedlock, Sturm, *Tablettes de Polymnie*, Thayer, Wagner, *Wiener Zeitung*, Wilhouski, *Zeitung f. d. Elegante Welt*.

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HAYDN: Apthorp, Haydn, Pohl.

MENDELSSOHN: *All. Mus. Zeitung*, Ambros, Chorley, Heller, Hogarth, Macfarren, Mendelssohn (Fanny), Mendelssohn (Felix), Mueller-Reuter, Schubring, Schumann.

MOZART: Apthorp, Auber, Brenet, Buelow, Cramer, Genast, Gerber, Gounod, Hoffmann, Jahn, Kelly, Koechel, Krehbiel, Lyser, *Magazin d. Musik*, Meissner, Mozart, C., Mozart, L., Mozart, W. A., Naegeli, Niemcezek, Oulibicheff,

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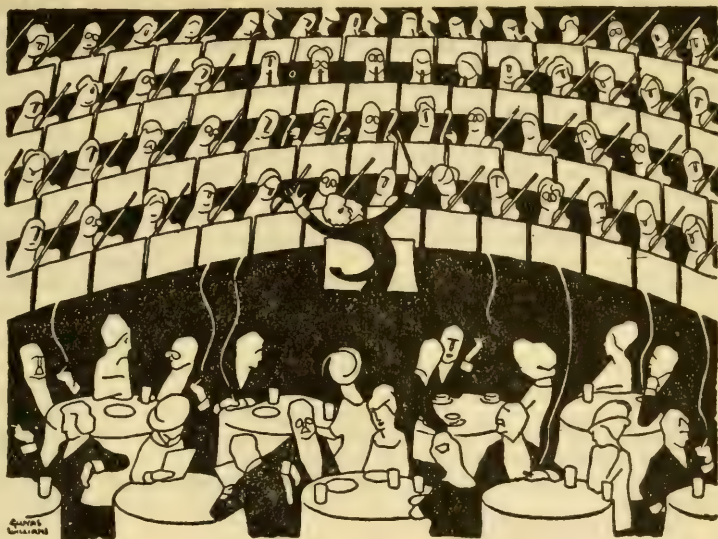
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7. "SPRING" Grieg
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 MAUKE: Strauss, *Times* (London), Tree.
 STRAVINSKY: Ansermet, Calvocoressi, *Chesterian, Courier Musical, Harvard Mus. Review*, Henry, Hill, *Mail* (London), *Manchester Guardian*, Montagu-Nathan, *Musical Opinion, Musical Times*, Prunières, Rosenfeld, de Sales, *S. I. M.*, Stravinsky, *Times* (London).
 WAGNER: Blackburn, Chamberlain, Ehrlich, Ellis, *Evening Post* (N.Y.), *Figaro* (Berlin), Finck, Fuchs, *Gazette Musicale*, Glasenapp, Hagen, Hanslick, Kufferath, Moore, Runciman, Servièrès, Tappert, Valot, Verlaine, Wagner, Wille, Wilder.
 WEBER: Benedict, Bruehl, Jaehns, Moser, Weber, C. M., Weber, M. M.

* * *

MISCELLANEOUS REFERENCES

- A. "Amour," French idea of, 1308.
- B. Baton in London, The, 724. Buridan's Ass, 617.
- C. Chaconne, a ribbon, 794. Color and tonalities, 274. Conducting with baton in London, 724. Convict in Vienna, The, 1294.
- F. "Finger" in piano-player, A, 994. Finnish temperament, 148. Franck's pupils, 157.
- H. Holyrood and Mendelssohn, 1032.
- K. Keys and colors, 274.
- L. London street-cries, 1356.
- M. Melpomene, 1263. Molière's birth-house, 809. Monnaie in Brussels, The, 943. Muses, The, 1263.
- O. "Orchestra" meaning concert stage, 221.
- P. Passe-caille, a muff-holder, 794. Programmes, Early.
- R. Ranz des Vaches, 212.
- S. Sixth, Pastoral interval of a, 1168. Street-cries, 1356.
- T. Toledo Convent, 627. *Tourisme*, German, 1166.
- V. Villa, Wesendonck's, 1194.
- W. Wagner's lodging in Paris, 809.

* * *

SUNDRY NOTES

Three concerts were given by the Orchestra, Mr. Monteux, conductor, in aid of its Pension Fund: Nov. 21, 1920: Rimsky-Korsakoff, "Scheherazade"; Saint-Saëns, "La Jeunesse d'Hercule"; Liszt, Piano Concerto, No. 1, E-flat major (Guy Maier, pianist); Wagner, Overture to "Rienzi." Feb. 6, 1921, Wagner: Prelude to "The Mastersingers," Prelude to "Lohengrin," Overture to "Tannhaeuser" and Bacchanale

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Young People's Concerts were given on the afternoons of Dec. 7, 9, 10, 1920: Rossini, Overture to "L'Italiana en Algeri"; Bach, Bourrée, Polonaise, and Badinerie from the Suite in B minor; Dvorák; Largo and Scherzo from the symphony "From the New World"; Rimsky-Korsakoff, Second Movement from the Suite "Scheherazade"; Bizet, Farandole from the Suite "L'Arlésienne" No. 2. March 29, 31, 1921: Saint-Saëns, Marche from the "Algerian" Suite; Haydn, Andante from the "Surprise" Symphony; Grieg, Three Norwegian Dances; Tschaikowsky, Andante from the String Quartet, Op. 11; Mozart, German Dance, "The Sleighride"; Rossini, Overture to "William Tell."

Although there are notes to airs by Mendelssohn and Tschaikowsky in the Programme Book of October 29, 30, 1920, these airs were not sung, for Mme. Helen Stanley was prevented by sickness. The Prelude with "Love-Death" from "Tristan and Isolde" was substituted for the airs.

The choral music in the Closing Scene of Act I of "Parsifal" was sung on March 25, 26, 1921, by the Harvard Glee Club and the Radcliffe Choral Society, which had been trained by Dr. Archibald T. Davison.

At the Pension Fund concert of February 6, 1921, the orchestra was assisted in the Bacchanale from "Tannhaeuser" by a female chorus from the Cecilia Society which had been trained by Mr. Agide Jacchia.

The pianoforte in the performance of Stravinsky's "Pétrouchka" was played by Mr. Raymond Havens; of Franck's "Djinns" by Mr. E. Robert Schmitz; of Mason's Persian Rhapsody by the composer, Mr. Mason. When the piano was used in the performance of other pieces, it was played by Mr. Alfred De Voto.

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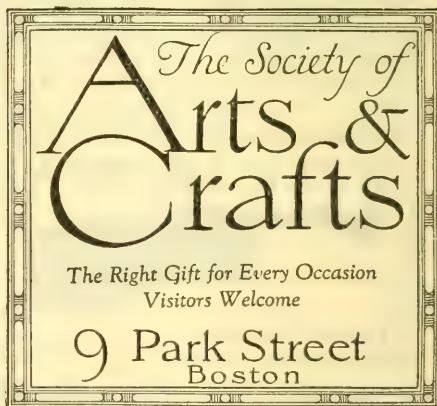
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ADDENDA

Programme Book No. 6, page 338, fifth line from the bottom. After April 4, 1920, insert April 11, 1920.

Programme Book No. 11, page 647, performance of Schubert's Overture in B-flat major at a Symphony concert in Boston on March 30, 1889.

Programme Book, No. 16, page 982. Add the date, November 29, 1919; Mr. Moiseiwitsch's first appearance in New York.

Programme Book No. 17, page 1077, note about Schreker's musical pantomime founded on Wilde's "Birthday of the Infanta."

ERRATA

Programme Book of October 22, 23, 1920, page 175, third line from the top. For "Konus" read "Konius."

Programme Book of November 19, 1920, page 358, seventh line from the top. For "Deserat" read "Desrat." Eighth line from the bottom. For "Campan" read "Compan."

Programme Book, January 14-15, 1921, page 650, eighth and ninth lines from the top. "December 29, 1883; February 15, 1895; November 25, 1899." Strike out "February 15, 1895" and the footnote at the bottom of the text. The overture in the Italian style by Schubert performed on February 15, 1895, was the one in D, not in C, major.

Programme Book of February 11, 12, 1921, page 839, first line. For "Symphony in C minor" read "Symphony in C major."

Programme Book of March 4, 5, 1921, page 1054, second line in footnote. For "Perd. Arnold" read "Ferd. Arnold."

Programme Book of March 25, 26, 1921, page 1160, thirteenth line from the top. For "Räckel" read "Röckel."

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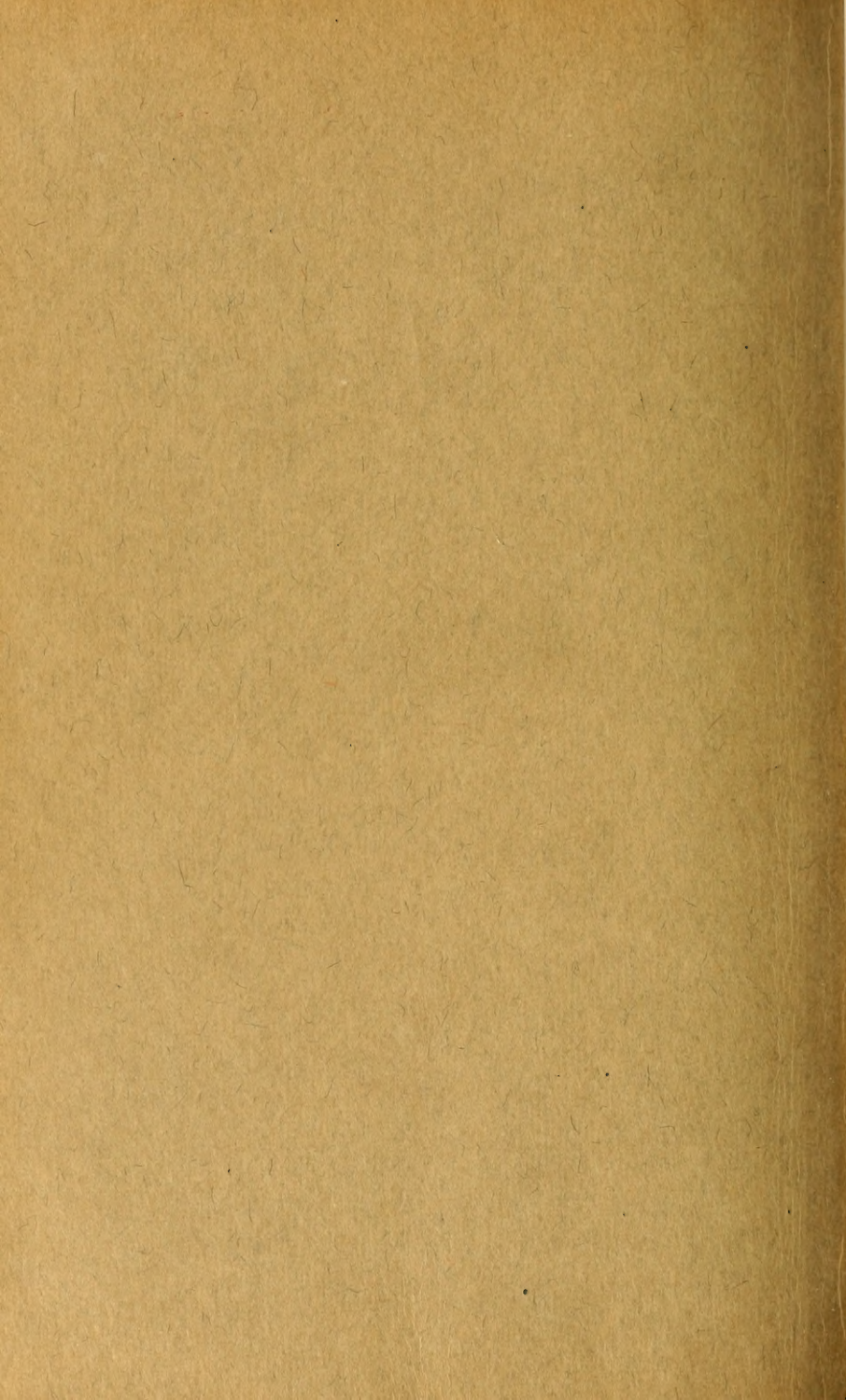
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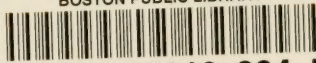
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